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2023

1	The Girl in the Yellow Poncho	Zook	20	At the Pivot of East and West	Fischer	35	Brown Saviors and Their Others	Shankar
2	Revolutionary Feminists	Winslow	21	Artifactual	Davis	36	Trust Matters	Vevaina
3	A Part of the Heart Can't Be Eaten	Taormino	21	Genomics with Care	Fortun	36	The Pulse of the Earth	Bobbette
4	Nimrods	Guillermo	22	Haunting Biology	Kowal	37	Pakistan Desires	Kasmani
5	Hound Dog	Weisbard	22	Medina by the Bay	Kashani	37	Borderland Dreams	Kwon
5	Old Town Road	Molanphy	23	The Ends of Research	Özden-Schilling	38	Encountering Violence	Kim and Ray
6	Get Shown the Light	Kaler	23	Citizens of Photography	Pinney with the PhotoDemos Collective	38	Classicism in Digital Times	Wang and Yang
7	Live Dead	Brackett	24	Terracene	Mameni	38	Monsoon	Prestholdt and Abusharaf
7	The Dark Tree	Isoardi	24	A View of Venice	Huffman	39	Immeasurable Weather	Grossman
8	Feenin	Weheliye	25	The Sovereign Self	Kester	39	Petrochemical Planet	Mah
9	Dreams in Double Time	Leal	25	Beyond the Sovereign Self	Kester	40	The Cunning of Gender Violence	Abu-Lughod, Hammami, and Shalhoub-Kevorkian
9	Together, Somehow	Garcia-Mispirota	26	The Other Side of Empathy	Davis	40	Reckoning with Restorative Justice	Trapedo Sims
10	FUTURE/PRESENT	Alvarez et al.	26	Black Enlightenment	Parekh	41	Making Gaybies	Keaney
11	A Nimble Arc	Boone	27	Fugitive Time	Omelsky	41	Archive of Tongues	Charania
12	Speechifying	Cole	27	Stay Black and Die	Durham	42	Mosaic	Candelario
12	The Anarchy of Black Religion	Carter	28	Black, Quare, and Then to Where	leath	42	Feminism's Bad Objects	Pinto and Nash
13	an other	Holland	28	The City after Property	Safransky	42	Social Bonds and Catastrophic Acts	Stewart
13	The Black Geographic	Hawthorne and Lewis	29	The Border Reader	Rosas and Loza	43	For a Liberatory Politics of Home	Lancione
14	How to Lose the Hounds	Winston	29	Radical Health	Minich	43	Gaza on Screen	Yaqub
14	Police and the Empire City	Guariglia	30	Radical Play	Goldberg	44	Politics in the Crevices	El-Kazaz
15	The Bars Are Ours	Hilderbrand	30	The Long War on Drugs	Foster	44	Revolution Squared	Said
15	Marx for Cats	La Berge	31	Senses with/out Subjects	Fretwell and Hsu	45	The Center Cannot Hold	Hanchey
16	The Affect Theory Reader 2	Seigworth and Pedwell	31	The "Medieval" Undone	Lomuto	45	Primitive Normativity	Williams
16	Intoxicated	Chen	31	The Political Lives of Infrastructure	Attewell, Mitchell-Eaton, and Nisa	46	From Migrants to Refugees	Rosenthal
17	Virgin Mary and the Neutrino	Stengers	32	Indigenous Peoples and Borders	Lightfoot and Stamatopoulou	46	Children of the Soil	Rijke-Epstein
17	Residual Governance	Hecht	32	Colonial Reckoning	Pérez	47	Architecture of Migration	Siddiqi
18	A Book of Waves	Helmreich	33	Unseen Flesh	Falu	47	Kingdom Come	Masango Chéry
18	Indifference	Davé	33	How Things Fall Apart	Dore	48	Journals	
19	Abundance	Arondekar	34	The Lettered Indian	Larson	50	Selected Backlist	
19	Habit's Pathways	Bennett	34	Law by Night	Goldberg-Hiller			
20	Archaism and Actuality	Harootunian	35	Violence of Democracy	Chaturvedi			

The Girl in the Yellow Poncho

A Memoir

KRISTAL BRENT ZOOK

"After thirty years of reporting, Kristal Brent Zook has turned inward to write a deeply personal, frank, and inspirational story about race and class."

—**ADA CALHOUN**, author of *Why We Can't Sleep: Women's New Midlife Crisis*

"Kristal Brent Zook's coming-of-age memoir is a thought-provoking tale of triumph outdistancing pain, of never giving up on love and hope despite childhood traumas and a broken family. Kristal writes so beautifully and urgently. *The Girl in the Yellow Poncho* will absolutely absorb you."—**KEVIN MERIDA**, coauthor of *Obama: The Historic Campaign in Photographs*

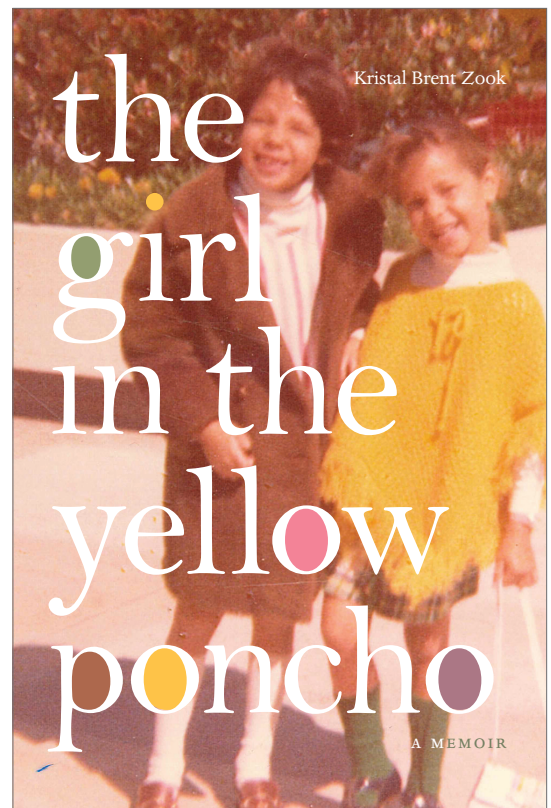
"Brilliantly capturing the complexities of contemporary Black women's experiences, *The Girl in the Yellow Poncho* is the most riveting, compelling memoir I have read."

—**BEVERLY GUY-SHEFTALL**, Anna Julia Cooper Professor of Women's Studies, Spelman College

At five years old, Kristal Brent Zook sat on the steps of a Venice Beach, California, motel trying to make sense of her white father's abandonment, which left her feeling unworthy of a man's love and of white protection. Raised by her working-class African American mother and grandmother, Zook was taught not to count on anyone, especially men. Men leave. Men disappoint. In adulthood she became a feminist, activist, and "race woman" journalist in New York City. Despite her professional success, something was missing. Coming to terms with her identity was a constant challenge.

The Girl in the Yellow Poncho is Zook's coming-of-age tale about what it means to be biracial in America. Throughout, she grapples with in-between-ness while also facing childhood sexual assault, economic insecurity, and multigenerational alcoholism and substance abuse on both the Black and white sides of her family. Her story is one of strong Black women—herself, her cousin, her mother, and her grandmother—and the generational cycles of oppression and survival that seemingly defined their lives.

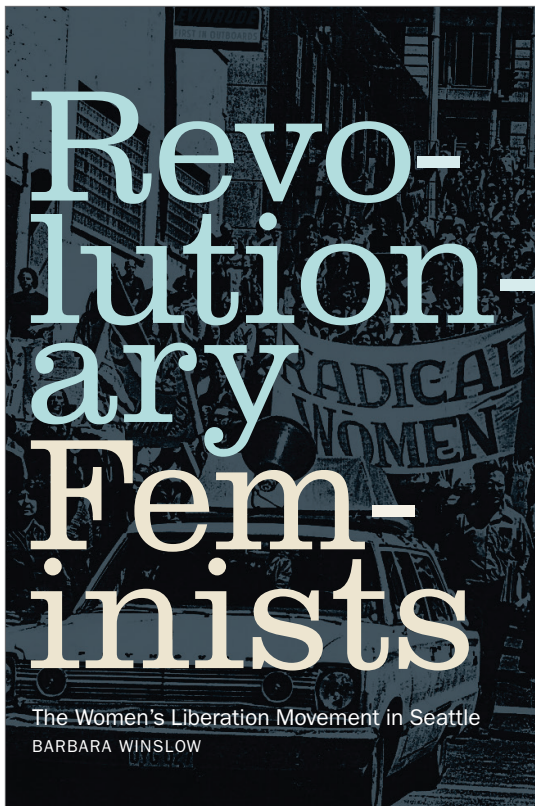
Setting out on an inner journey that takes her across oceans and continents, Zook tells the story of a little girl who never gives up on love, even long after it seems to have been destroyed. In the end she triumphs, reconciling with her father and mother to create the family of her dreams through forgiveness and sheer force of will. A testament to the power of settling into one's authentic identity, this book tells a story of a daughter's lifelong yearning, a mother's rediscovery of lost love, and the profound power of atonement and faith to heal a broken family.



August 224 pages, 16 illustrations
cloth, 978-1-4780-1719-6 **\$27.95tr/£23.99**



Kristal Brent Zook is Professor of Journalism at Hofstra University and author of *Color by Fox: The Fox Network and the Revolution in Black Television*, *Black Women's Lives: Stories of Pain and Power*, and *I See Black People: The Rise and Fall of African American-Owned Television and Radio*. Zook's entertainment, cultural, and social justice journalism has appeared in *Vanity Fair*, the *New Yorker*, *Life*, *Entertainment Weekly*, the *New York Times Book Review*, *Essence*, the *Washington Post*, and elsewhere. She lives in Miami and New York.



August 248 pages, 13 illustrations
paper, 978-1-4780-1991-6 **\$26.95tr/£22.99**
cloth, 978-1-4780-1721-9 **\$102.95/£92.00**

Barbara Winslow is Professor Emerita of Women's and Gender Studies at Brooklyn College and author of *Sylvia Pankhurst: Sexual Politics and Political Activism* and *Shirley Chisholm: Catalyst for Change, 1926–2005*.

Revolutionary Feminists

The Women's Liberation Movement in Seattle

BARBARA WINSLOW

"Barbara Winslow brings her historian's sensibilities, political perspicacity, personal knowledge, and perfect comedic timing to tell a story of women's liberation in Seattle that effectively overturns the conventional wisdom about the roots and branches of radical feminism. Winslow and her awesome comrades built a movement that, from its inception, was class conscious, Marxist-oriented, antiracist, anti-imperialist, nonsectarian, cross-generational, and ahead of the nation in its fight for reproductive justice, free childcare, and sexual freedom. They made mistakes and wrestled with internal contradictions but never lost sight of their objective: world revolution. Seattle, it turns out, was not only the greenest place in the country; it may well have been the reddest."—**ROBIN D. G. KELLEY**, author of *Freedom Dreams: The Black Radical Imagination*

"In this comprehensive study of women's liberation in Seattle, Barbara Winslow carefully excavates a history that is quite different from the ones that have been told about less radical movements on the East Coast. With deep archival and personal knowledge, she illuminates the role of socialist feminists within women's liberation, complicating the movement's history in ways that intervene in today's debates about feminism's relationship to race, reproductive politics, capitalism, and US imperialism. An impressive and distinctive work."—**FELICIA KORNBLOH**, coauthor of *Ensuring Poverty: Welfare Reform in Feminist Perspective*

Revolutionary Feminists tells the story of the radical women's liberation movement in Seattle in the 1960s and 1970s from the perspective of a founding member, Barbara Winslow. Drawing on her collection of letters, pamphlets, and photographs as well as newspaper accounts, autobiographies, and interviews, Winslow emphasizes the vital role that Black women played in the women's liberation movement to create meaningful intersectional coalitions in an overwhelmingly White city. Winslow brings the voices and visions of those she calls the movement's "ecstatic utopians" to life. She charts their short-term successes and lasting achievements, from organizing women at work and campaigning for subsidized childcare to creating women-centered rape crisis centers, health clinics, and self-defense programs. The Seattle movement was essential to winning the first popular vote in the United States to liberalize abortion laws. Despite these achievements, Winslow critiques the failure of the movement's White members to listen to Black, Latina, Indigenous, and Asian American and Pacific Islander feminist activists. Reflecting on the Seattle movement's accomplishments and shortcomings, Winslow offers a model for contemporary feminist activism.

A Part of the Heart Can't Be Eaten

A Memoir

TRISTAN TAORMINO

"A stunningly beautiful memoir spilling the tea on coming of age queerness, pathos, and the pleasure of the century's end. It's my perfect time capsule and this is the perfect book."—**MARGARET CHO**

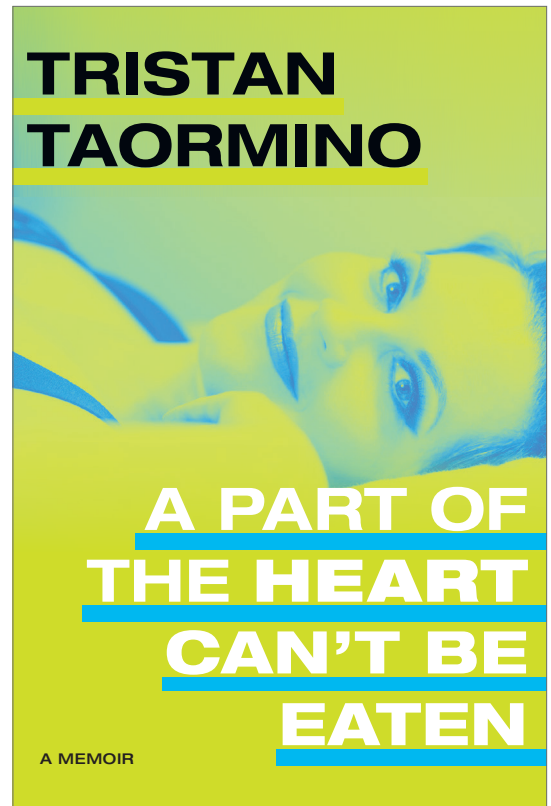
"Tristan Taormino's memoir is unabashedly, in-your-face, all-caps QUEER in the best way humanly possible. *A Part of the Heart Can't Be Eaten* is honest, vulnerable, wise, and at parts, heartbreaking. But there is strength amidst the heartbreak, and Taormino's message of queer acceptance and living without shame always shines through."—**ZACHARY ZANE**, author of *Boyslut: A Memoir and Manifesto*

"How fortunate we are to have such a passionate and skillful writer who has chosen to share with us her many wonderful and varied romantic relationships and sexual encounters, and the wisdom she's accrued in the process. This is such a fun read!"
—**KATE BORNSTEIN**, author of *Gender Outlaw: On Men, Women, and the Rest of Us*

In *A Part of the Heart Can't Be Eaten*, award-winning author, sex educator, filmmaker, and podcast host Tristan Taormino shares her coming-of-age story, revealing how her radical sexuality and unconventional career grew out of an extraordinary queer father-daughter relationship. Raised by a hard-working single mother on Long Island, Tristan got her sex ed from the 1980s TV show *Solid Gold* and *The Joy of Sex*. She spent summers at drag shows in Provincetown with her father, Bill, who had come out as gay in the mid-1970s. Her sexual identity bloomed during her college years at Wesleyan University, where she discovered her desire for butches and kinky sex.

Tristan's world began to fall apart when her dad was diagnosed with AIDS. After a series of devastating events, she moved to the messy, glorious world of 1990s New York City. In the midst of grief and depression, she helped change queer sexual subculture with her zine *Pucker Up*, her infamous *The Village Voice* column, and her editorship of legendary lesbian porn magazine *On Our Backs*. After the publication of her first book, *The Ultimate Guide to Anal Sex for Women*, Tristan followed her own path that marked the beginning of her work as a trailblazing feminist pornographer.

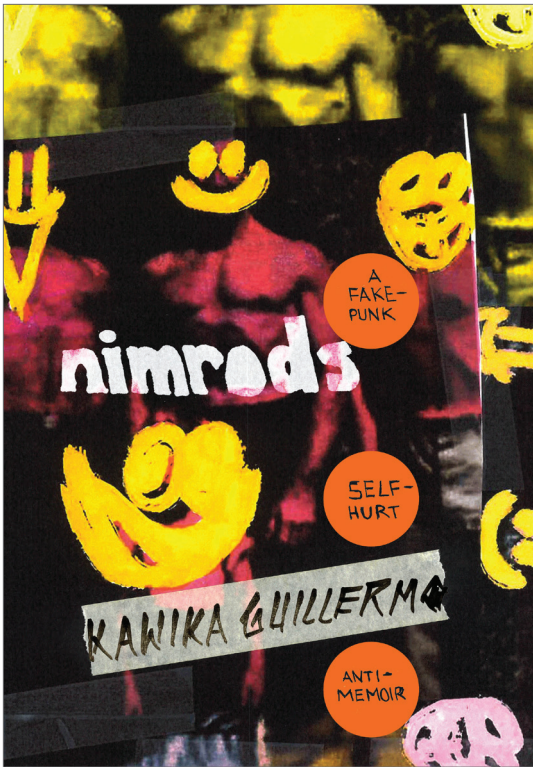
After a lifetime of outrageous adventures, Tristan reflects on the bonds, loss, and mental health struggles that shaped her. She weaves together history from her father's unpublished memoir, exploring the surprising ways their personal patterns converge and diverge. Bracingly emotional and erotically charged, *A Part of the Heart Can't Be Eaten* reveals the transformative power of queer pleasure and defiance.



September 288 pages, 45 illustrations
cloth, 978-1-4780-2022-6 **\$29.95tr/£25.99**



Tristan Taormino is a writer, speaker, sex educator, and host of the podcast *Sex Out Loud*. A former syndicated columnist for *The Village Voice*, she is the author of numerous books, including *Opening Up: A Guide to Creating and Sustaining Open Relationships*, *Down and Dirty Sex Secrets*, and *The Ultimate Guide to Anal Sex for Women*. She is the founding editor of the annual *Best Lesbian Erotica* anthologies, editor of *The Ultimate Guide to Kink: BDSM, Role Play, and the Erotic Edge*, and coeditor of *The Feminist Porn Book: The Politics of Producing Pleasure*. Taormino has won four Lambda Literary Awards and eight Feminist Porn Awards, among other awards. She lives in Los Angeles.



September 240 pages, 17 illustrations
paper, 978-1-4780-2492-7 **\$19.95tr/£16.99**
cloth, 978-1-4780-2020-2 **\$84.95/£76.00**

Kawika Guillermo is the author of *Stamped: an anti-travel novel* and *All Flowers Bloom*. Kawika Guillermo is the pseudonym for Christopher B. Patterson, who is Associate Professor in the Social Justice Institute at the University of British Columbia and the author of *Open World Empire: Race, Erotics, and the Global Rise of Video Games* and *Transitive Cultures: Anglophone Literature of the Transpacific*.

Nimrods

a fake-punk self-hurt anti-memoir

KAWIKA GUILLERMO

"Punchy prose alternating with incantatory poems, and sometimes melding into a haibun, Kawika Guillermo's *Nimrods* magnifies perspectives on the father-son relationship and mixed race, and ups the bar on the memoir genre. Irreverent, edgy, and the only kind worth reading about—brutally honest."—**R. ZAMORA LINMARK**, author of *The Importance of Being Wilde at Heart*

"Lucid about the contradictions, *Nimrods* is incandescent in its rage, grief, and beauty. This is the poetry-story-theory we need to survive our battered and entangled inheritances and find our way into another time, unsettled but livable."—**LARISSA LAI**, author of *Iron Goddess of Mercy*

In *Nimrods*, Kawika Guillermo chronicles the agonizing absurdities of being a newly minted professor (and overtired father) hired to teach in a Social Justice Institute while haunted by the inner ghosts of patriarchy, racial pessimism, and imperial arrogance. Charged with the "personal is political" mandate of feminist critique, Guillermo honestly and powerfully recounts his wayward path, from being raised by two preachers' kids in a chaotic mixed-race family, to his uncle's death from HIV-related illness that helped prompt his parents' divorce and his mother's move to Las Vegas, to his many attempts to flee from American gender, racial, and religious norms by immigrating to South Korea, China, Hong Kong, and Canada. Through an often crass, cringey, and raw hybrid prose-poetic style, Guillermo reflects on anger, alcoholism, and suicidal ideation—traits that do not simply vanish after being cast into the treacherous role of fatherhood or the dreaded role of professor. Guillermo's shameless mixtures of autotheory, queer punk poetry, musical ekphrasis, haibun, academic (mis)quotations, and bad Dad jokes present a bold new take on the autobiography: the fake-punk, self-hurt, anti-memoir.

Hound Dog

ERIC WEISBARD

"Eric Weisbard has long been one of my favorite music historians and writers. His professorial love for both the high- and the lowbrow (and the latter's relevance to the trends and movements that followed), mixed with his punchy, minimalistic voice, makes a great combination."

—**PATTERSON HOOD**, performer, writer, and Drive-By Truckers cofounder

Most listeners first heard "Hound Dog" when Elvis Presley's single topped the pop, country, and R&B charts in 1956. But some fans already knew the song from Big Mama Thornton's earlier original recording, a giant hit but exclusively R&B. In *Hound Dog* Eric Weisbard examines the racial, commercial, and cultural ramifications of Elvis's appropriation of a Black woman's anthem. He rethinks the history and influences of rock music in light of *Rolling Stone's* replacement of Presley's "Hound Dog" with Thornton's version in its "500 Greatest Songs of All Time" list. Taking readers from Presley and Thornton to Patti Page's "Doggie in the Window," the Stooges' "I Wanna Be Your Dog," and other dog ditties, Weisbard uses "Hound Dog" to reflect on one of rock's fundamental dilemmas: the whiteness of the wail.

SINGLES

A series edited by Emily J. Lordi and Joshua Clover

Eric Weisbard is Professor of American Studies at the University of Alabama and author of *Songbooks: The Literature of American Popular Music*, also published by Duke University Press.



September 152 pages, 7"x7"

paper, 978-1-4780-2508-5 **\$19.95tr/£16.99**

cloth, 978-1-4780-2010-3 **\$84.95/£76.00**

Old Town Road

CHRIS MOLANPHY

"I never fully understood, appreciated, or contextualized popular music until I read Chris Molanphy."

—**JESSE EISENBERG**

In *Old Town Road*, Chris Molanphy considers Lil Nas X's debut single as pop artifact, chart phenomenon, and cultural watershed. "Old Town Road" was more than a massive hit, with the most weeks at No. 1 in Billboard Hot 100 history. It is also a prism through which to track the evolution of popular music consumption and the ways race influences how the music industry categorizes songs and artists. By both lionizing and satirizing genre tropes—it's a country song built from an alternative rock sample, a hip-hop song in which nobody raps, a comical song that transcends novelty, and a queer anthem—Lil Nas X troubles the very idea of genre. Ultimately, Molanphy shows how "Old Town Road" channeled decades of Americana to point the way toward our cultural future.

SINGLES

A series edited by Emily J. Lordi and Joshua Clover

Chris Molanphy is a columnist for *Slate* and the host of the *Hit Parade* podcast. He has written for publications including *Rolling Stone*, *Pitchfork*, *New York Magazine*, *NPR Music*, *The Village Voice*, and others. He is author of *Kurt Cobain: Voice of a Generation*.



November 144 pages, 7"x7"

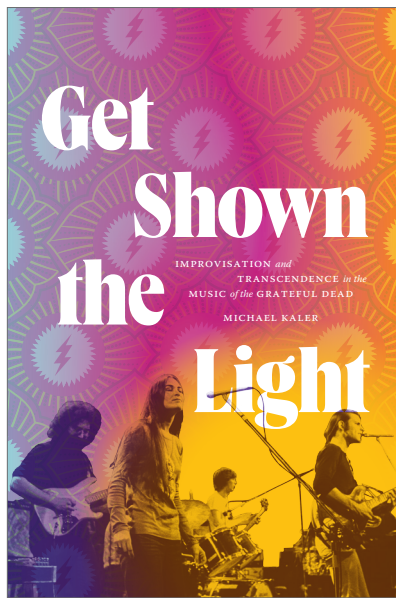
paper, 978-1-4780-2551-1 **\$19.95tr/£16.99**

cloth, 978-1-4780-2073-8 **\$84.95/£76.00**

Studies in the Grateful Dead

Edited by **NICHOLAS MERIWETHER**

Studies in the Grateful Dead explores the musical and cultural significance, impact, and achievement of the Grateful Dead while reinventing the academic and popular discourse devoted to the band. The series establishes the Dead as an anchor for the 1960s counterculture, which proved to be the source of key historical moments that have shaped music, art, film, literature, politics, and philosophy in America ever since. In this way, books in the series will deepen understandings of postwar American culture while providing a full examination of the “afterlife” of the Grateful Dead, with all the seriousness and joy their work deserves.



November 312 pages, 4 illustrations
paper, 978-1-4780-2497-2 **\$28.95tr/£24.99**
cloth, 978-1-4780-2034-9 **\$107.95/£97.00**

Music/Religion

Get Shown the Light

Improvisation and Transcendence in the Music of the Grateful Dead

MICHAEL KALER

Of all the musical developments of rock in the 1960s, one in particular fundamentally changed the music's structure and listening experience: the incorporation of extended improvisation into live performances. While many bands—including Cream, Pink Floyd, and the Velvet Underground—stretched out their songs with improvisations, no band was more identified with the practice than the Grateful Dead. In *Get Shown the Light* Michael Kaler examines how the Dead's dedication to improvisation stemmed from their belief that playing in this manner enabled them to touch upon transcendence. Drawing on band testimonials and analyses of early recordings, Kaler traces how the Dead developed an approach to playing music that they believed would facilitate their spiritual goals. He focuses on the band's early years, the significance of playing Ken Kesey's Acid Test parties, and their evolving exploration of the myriad musical and spiritual possibilities that extended improvisation afforded. Kaler demonstrates that the Grateful Dead developed a radical new way of playing rock music as a means to unleashing the spiritual and transformative potential of their music.

STUDIES IN THE GRATEFUL DEAD

A series edited by Nicholas Meriwether

Michael Kaler is Associate Professor, teaching stream, at the Institute for the Study of University Pedagogy at the University of Toronto Mississauga and author of *Flora Tells a Story: The Apocalypse of Paul and Its Contexts*.

Live Dead

The Grateful Dead, Live Recordings, and the Ideology of Liveness

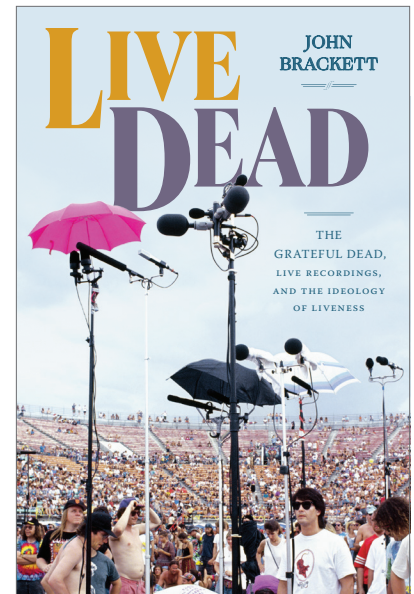
JOHN BRACKETT

The Grateful Dead were one of the most successful live acts of the rock era. Performing over 2300 shows between 1965 and 1995, the Grateful Dead's reputation as a "live band" was—and continues to be—sustained by thousands of live concert recordings from every era of the group's long and colorful career. In *Live Dead*, musicologist John Brackett examines how live recordings—from the group's official releases to fan-produced tapes, bootlegs to "Betty Boards," and *Dick's Picks* to *From the Vault*—have shaped the general history and popular mythology of the Grateful Dead for over fifty years. Drawing on a diverse array of materials and documents contained in the Grateful Dead Archive, *Live Dead* details how live recordings became meaningful among the band and their fans not only as sonic souvenirs of past musical performances but also as expressions of assorted ideals, including notions of "liveness," authenticity, and the power of recorded sound.

STUDIES IN THE GRATEFUL DEAD

A series edited by Nicholas Meriwether

John Brackett is Instructor of Music at Vance-Granville Community College, author of *John Zorn: Tradition and Transgression*, and coeditor of *The Routledge Companion to Popular Music Analysis: Expanding Approaches*.



December 240 pages, 25 illustrations
paper, 978-1-4780-2548-1 **\$26.95tr/£22.99**
cloth, 978-1-4780-2070-7 **\$102.95/£92.00**

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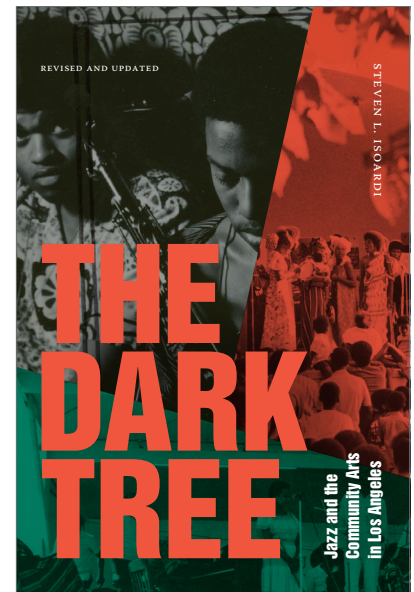
The Dark Tree

Jazz and the Community Arts in Los Angeles

STEVEN L. ISOARDI

In the early 1960s, pianist Horace Tapscott gave up a successful career in Lionel Hampton's band and returned to his home in Los Angeles to found the Pan Afrikan Peoples Arkestra, a community arts group that focused on providing community-oriented jazz and jazz training. Over the course of almost forty years, the Arkestra, together with the related Union of God's Musicians and Artists Ascension Foundation, were at the forefront of the vital community-based arts movements in black Los Angeles. Some three hundred artists—musicians, vocalists, poets, playwrights, painters, sculptors, and graphic artists—passed through these organizations, many ultimately remaining within the community and others moving on to achieve international fame. In *The Dark Tree*, Steven L. Isoardi draws on one hundred in-depth interviews with the Arkestra's participants to tell the history of the important and largely overlooked community arts movement of black Los Angeles. This revised and updated edition brings the story of the Arkestra up to date, as its ethos and aesthetic remain vital forces in jazz and popular music to this day.

Steven L. Isoardi is an independent scholar and editor of *Songs of the Unsung: The Musical and Social Journey of Horace Tapscott*, also published by Duke University Press, *Central Avenue Sounds: Jazz in Los Angeles*, and *Jazz Generations: A Life in American Music and Society*. He is the author of *The Music Finds a Way: A PAPA/UGMAA Oral History of Growing up in Postwar South Central Los Angeles*.



September 456 pages, 59 illustrations
paper, 978-1-4780-2528-3 **\$29.95tr/£25.99**

Feenin

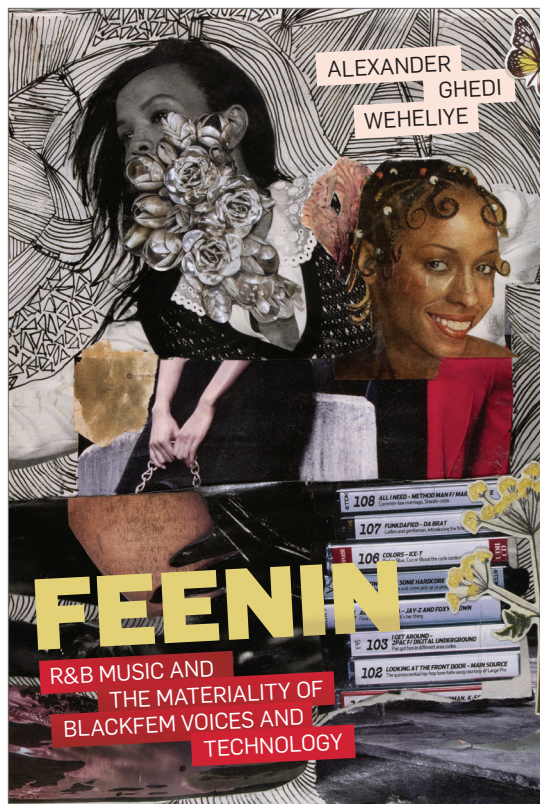
R&B Music and the Materiality of BlackFem Voices and Technology

ALEXANDER GHEDI WEHELIYE

"This cutting-edge book demonstrates the work of a thinker who has devoted a great deal of research and care toward the study of the sonic, historiographic, and aesthetic consequences of blackness. Alexander Ghedi Weheliye's concentration on the rich concurrences of blackness and R&B is a true blessing. Deftly mapping out new avenues of critical pursuit devoted to the art of blackness, *Feenin* is a stunning work."

—**MICHAEL BOYCE GILLESPIE**, author of *Film Blackness: American Cinema and the Idea of Black Film*

In *Feenin*, Alexander Ghedi Weheliye traces R&B music's continuing centrality in Black life since the late 1970s. Focusing on various musical production and reproduction technologies such as auto-tune and the materiality of the BlackFem singing voice, Weheliye counteracts the widespread popular and scholarly narratives of the genre's decline and death. He shows how R&B remains a thriving venue for the expression of Black thought and life and a primary archive of the contemporary moment. Among other topics, Weheliye discusses the post-disco evolution of house music in Chicago and techno in Detroit, Prince and David Bowie in relation to the appropriations of Blackness and Euro-whiteness in the 1980s, how the BlackFem voice functions as a repository of Black knowledge, the methods contemporary R&B musicians use to bring attention to Black Lives Matter, and the ways vocal distortion technologies such as the vocoder demonstrate Black music's relevance to discussions of humanism and posthumanism. Ultimately, *Feenin* represents Weheliye's capacious thinking about R&B as the site through which to think through questions of Blackness, technology, history, humanity, community, diaspora, and nationhood.

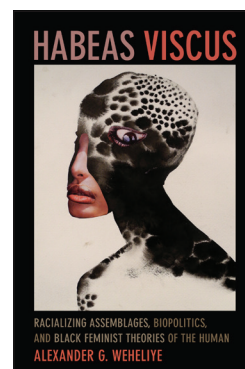
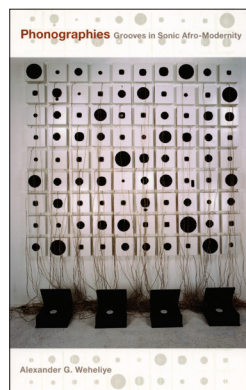


November 296 pages, 6 illustrations
paper, 978-1-4780-2521-4 **\$27.95/£23.99**
cloth, 978-1-4780-2031-8 **\$104.95/£94.00**



Alexander Ghedi Weheliye is Malcolm S. Forbes Professor of Modern Culture and Media at Brown University and author of *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human* and *Phonographies: Grooves in Sonic Afro-Modernity*, both also published by Duke University Press.

Also by Alexander Ghedi Weheliye



Phonographies
Grooves in Sonic Afro-Modernity
paper, \$28.95/£24.99
978-0-8223-3590-0 / 2005

Habeas Viscus
Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human
paper, \$26.95/£22.99
978-0-8223-5701-8 / 2014

Dreams in Double Time

On Race, Freedom, and Bebop

JONATHAN LEAL

In *Dreams in Double Time* Jonathan Leal examines how the musical revolution of bebop opened up new futures for racialized and minoritized communities. Blending lyrical non-fiction with transdisciplinary critique and moving beyond standard Black/white binary narratives of jazz history, Leal focuses on the stories and experiences of three musicians and writers of color: James Araki, a Nisei multi-instrumentalist, soldier-translator, and literature and folklore scholar; Raúl Salinas, a Chicano poet, jazz critic, and longtime activist who endured the US carceral system for over a decade; and Harold Wing, an Afro-Chinese American drummer, pianist, and songwriter who performed with bebop pioneers before working as a public servant. Leal foregrounds that for these men and their collaborators, bebop was an affectively and intellectually powerful force that helped them build community and dream new social possibilities. Bebop's complexity and radicality, Leal contends, made it possible for those like Araki, Salinas, and Wing who grappled daily with state-sanctioned violence to challenge a racially supremacist, imperial nation, all while hearing and making the world anew.

REFIGURING AMERICAN MUSIC

A series edited by Ronald Radano, Josh Kun, and Nina Sun Eidsheim

Jonathan Leal is Assistant Professor of English at the University of Southern California and coeditor of *Cybermedia: Explorations in Science, Sound, and Vision*.

Dance music/Affect studies

Together, Somehow

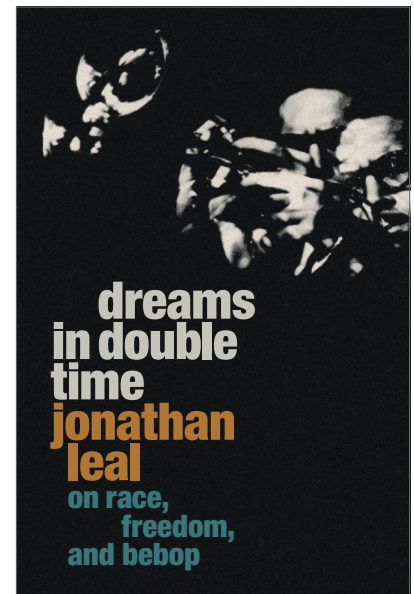
Music, Affect, and Intimacy on the Dancefloor

LUIS MANUEL GARCIA-MISPIRETA

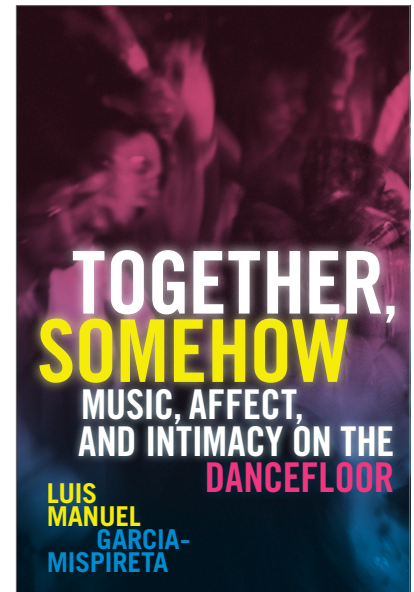
In *Together, Somehow*, Luis Manuel Garcia-Mispireta examines how people find ways to get along and share a dancefloor, a vibe, and a sound. Drawing on time spent in the minimal techno and house music subscenes in Chicago, Paris, and Berlin as the first decade of the new millennium came to a close, Garcia-Mispireta explains this bonding in terms of what he calls stranger-intimacy: the kind of warmth, sharing, and vulnerability between people that happens surprisingly often at popular electronic dance music parties. He shows how affect lubricates the connections between music and the dancers. Intense shared senses of sound and touch help support a feeling of belonging to a larger social world. However, as Garcia-Mispireta points out, this sense of belonging can be vague, fluid, and may hide exclusions and injustices. By showing how sharing a dancefloor involves feeling, touch, sound, sexuality, and subculture, Garcia-Mispireta rethinks intimacy and belonging through dancing crowds and the utopian vision of throbbing dancefloors.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

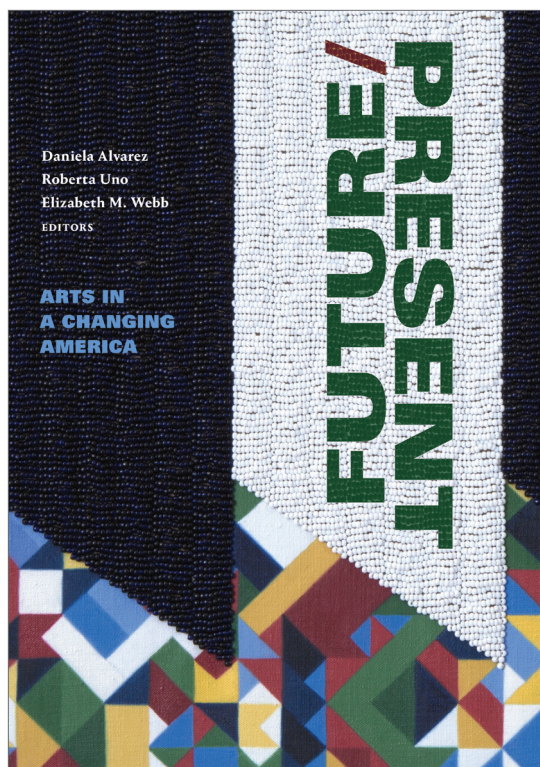
Luis Manuel Garcia-Mispireta is Associate Professor in Ethnomusicology and Popular Music Studies at the University of Birmingham.



August 256 pages, 24 illustrations
paper, 978-1-4780-2075-2 **\$26.95/£22.99**
cloth, 978-1-4780-1998-5 **\$102.95/£90.00**



August 320 pages, 20 illustrations
paper, 978-1-4780-2504-7 **\$28.95/£24.99**
cloth, 978-1-4780-2008-0 **\$107.95/£97.00**



February 456 pages, 75 color illustrations
paper, 978-1-4780-2516-0 **\$31.95tr/£27.99**
cloth, 978-1-4780-2027-1 **\$117.95/£106.00**

Daniela Alvarez is REFRAME editor and Research Manager at Arts in a Changing America, and Public Programs Coordinator at the Getty Museum.

Roberta Uno is a theater director and Founding Director of Arts in a Changing America.

Elizabeth M. Webb is an artist and filmmaker and Senior Creative Producer at Arts in a Changing America.

FUTURE/PRESENT

Arts in a Changing America

**DANIELA ALVAREZ, ROBERTA UNO, and
ELIZABETH M. WEBB**, editors

"*FUTURE/PRESENT* is an essential testament to the crucial work that artists, thinkers, and organizers are doing to work toward a more equitable future."

—**DARREN WALKER**, President of the Ford Foundation

"*FUTURE/PRESENT* so elegantly proposes a clear solution to a complex issue: to resist the monoculture, we must work from many interconnected creative centers. The myriad voices in this book express exciting ripples of change in the arts and beautifully insist on culture's vital role in progress. May we all take the call."

—**THELMA GOLDEN**, Director and Chief Curator, The Studio Museum in Harlem

"*FUTURE/PRESENT* maps and captures how art, dance, and creative practice exists in our daily lives and acts as a mechanism for anticolonial and antiracist practice. By lifting up the voices of artists and outlining the methods that can produce more inclusive spaces in the art world, this important book demonstrates how art is a constant source of strength for communities."—**MISHUANA GOEMAN**, author of *Settler Aesthetics: Visualizing the Spectacle of Originary Moments in The New World*

FUTURE/PRESENT brings together a vast collection of writers, artists, activists, and academics working at the forefront of today's most pressing struggles for cultural equity and racial justice in a demographically changing America. The volume builds upon five years of national organizing by Arts in a Changing America, an artist-led initiative that challenges structural racism by centering people of color who are leading innovation at the nexus of arts production, community benefit, and social change. *FUTURE/PRESENT* includes a range of essays and criticism, visual and performance art, artist manifestos, interviews, poetry, and reflections on community practice. Throughout, contributors examine issues of placekeeping and belonging, migration and diasporas, the carceral state, renegotiating relationships with land, ancestral knowledge as radical futurity, and shifting paradigms of inequity. Foregrounding the powerful resilience of communities of color, *FUTURE/PRESENT* advances the role of artists as first responders to injustices, creative stewards in the cohesion and health of communities, and innovative strategists for equity.

Selected contributors Dahlak Brathwaite, adrienne maree brown, Jeff Chang, Tameca Cole, Ofelia Esparza, Antoine Hunter, Nobuko Miyamoto, Wendy Red Star, Spel, Jose Antonio Vargas, Carrie Mae Weems, Hinaleimoana Kwai Kong Wong-Kalu

A Nimble Arc

James Van Der Zee and Photography

EMILIE BOONE

"In her innovative and timely revisiting of the work of America's most iconic black photographer, James Van Der Zee, Emilie Boone reinvigorates the practice of this singular artist through a careful and considered unpacking of the social function his images served as quotidian objects. *A Nimble Arc* takes readers on a captivating journey into the social life of Van Der Zee's photographs in ways that allow us to see iconic images anew and recognize the endearing value of photography as a community building project that exceeds the intentions and aspirations of any individual photographer."—**TINA CAMPT**, author of *A Black Gaze: Artists Changing How We See*

"This is a truly exceptional work. Exquisitely written, researched, and argued, *A Nimble Arc* is the most comprehensive study of James Van Der Zee's practice in almost thirty years. I predict a long and fruitful life for this book."—**KELLIE JONES**, author of *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*

While James Van Der Zee is widely known and praised for his studio portraits from the Harlem Renaissance era, much of the diversity and expansive reach of his work has been overlooked. From the major role his studio played in the Harlem community for decades photographing ordinary people and events to the inclusion of his photographs in the landmark *Harlem On My Mind* exhibition at the Metropolitan Museum of Art in 1969, Van Der Zee was a foundational Black photographer whose work illustrates the shifting ways photography serves as a constitutive force within Black life. In *A Nimble Arc*, Emilie Boone considers Van Der Zee's photographic work over the course of the twentieth century, showing how it foregrounded aspects of Black daily life in the United States and the larger African Diaspora. Boone argues that Van Der Zee's works exist at the crossroads of art and the vernacular, challenging the distinction between canonical art photographs and the kind of output common to commercial photography studios. Boone's account recasts our understanding not only of this celebrated figure, but of photography within the arc of quotidian Black life more generally.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

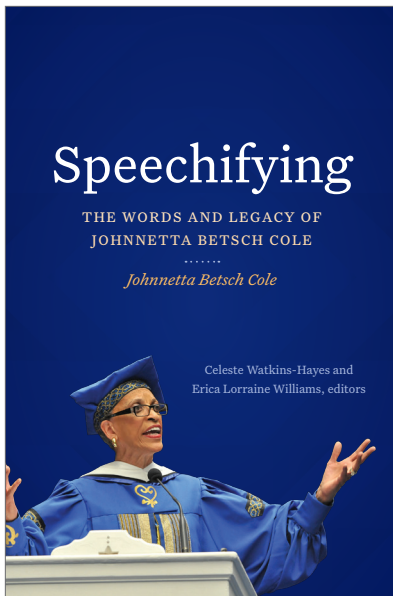
THE VISUAL ARTS OF AFRICA AND ITS DIASPORAS

A series edited by Kellie Jones and Steven Nelson

September 296 pages, 76 color illustrations, 1 map
paper, 978-1-4780-2490-3 **\$27.95tr/£23.99**
cloth, 978-1-4780-2018-9 **\$104.95/£94.00**



Emilie Boone is Assistant Professor of Art History at New York University.



August 320 pages, 8 illustrations
paper, 978-1-4780-2489-7 **\$28.95tr/£23.99**
cloth, 978-1-4780-2023-3 **\$107.95/£93.00**

Speechifying

The Words and Legacy of Johnnetta Betsch Cole

JOHNNETTA BETSCH COLE

CELESTE WATKINS-HAYES and **ERICA LORRAINE WILLIAMS,**

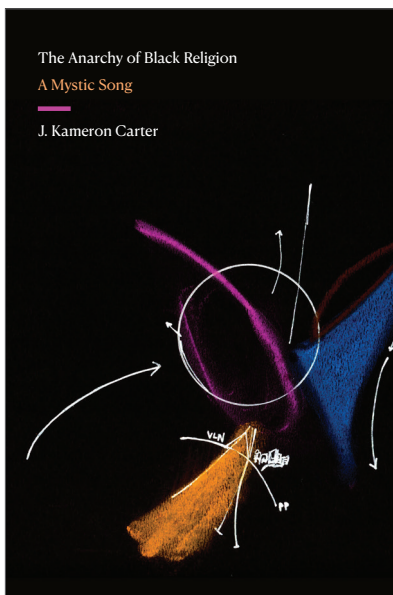
editors

Speechifying collects the most important speeches of Dr. Johnnetta Betsch Cole—noted Black feminist anthropologist, the first Black female president of Spelman College, former director of the Smithsonian Institution's National Museum of African Art, and former chair and president of the National Council of Negro Women. A powerful and eloquent orator, Dr. Cole demonstrates her commitment to the success of Historically Black Colleges and Universities, her ideas about the central importance of diversity and inclusion in higher education, the impact of growing up in the segregated South on her life and activism, and her belief in public service. Drawing on a range of Black thinkers, writers, and artists as well as Biblical scripture and spirituals, her speeches give voice to the most urgent and polarizing issues of our time while inspiring transformational leadership and change. *Speechifying* also includes interviews with Dr. Cole that highlight her perspective as a Black feminist, her dedication to public speaking and “speechifying” in the tradition of the Black church, and the impact that her leadership and mentorship have had on generations of Black feminist scholars.

Johnnetta Betsch Cole, author and editor of numerous books, is President Emerita of Spelman and Bennett Colleges, Director Emerita of the Smithsonian Institution's National Museum of African Art, and former Chair and President of the National Council of Negro Women. She lives in Florida.

Celeste Watkins-Hayes is the Interim Dean of the Gerald R. Ford School of Public Policy, Jean E. Fairfax Collegiate Professor of Public Policy, and Professor of Sociology at the University of Michigan.

Erica Lorraine Williams is Associate Professor of Anthropology at Spelman College.



August 216 pages, 2 illustrations
paper, 978-1-4780-2503-0 **\$25.95/£21.99**
cloth, 978-1-4780-2004-2 **\$99.95/£90.00**

Black thought/Religion/Poetics

The Anarchy of Black Religion

A Mystic Song

J. KAMERON CARTER

In *The Anarchy of Black Religion*, J. Kameron Carter examines the deeper philosophical, theological, and religious history that animates our times to advance a new approach to understanding religion. Drawing on the black radical tradition and black feminism, Carter explores the modern invention of religion as central to settler colonial racial technologies wherein antiblackness is a founding and guiding religious principle of the modern world. He therefore sets black religion apart from modern religion, even as it tries to include and enclose it. Carter calls this approach the black study of religion. Black religion emerges not as doctrinal, confessional, or denominational but as a set of poetic and artistic strategies of improvisatory living and gathering. Potentiating non-exclusionary belonging, black religion is anarchic, mystical, and experimental: it reveals alternative relationalities and visions of matter that can counter capitalism's extractive, individualistic, and imperialist ideology. By enacting a black study of religion, Carter elucidates the violence of religion as the violence of modern life while also opening an alternate praxis of the sacred.

BLACK OUTDOORS: INNOVATIONS IN THE POETICS OF STUDY

A series edited by J. Kameron Carter and Sarah Jane Cervenak

J. Kameron Carter is Professor of Religious Studies at Indiana University Bloomington and is codirector of IU's Center for Religion and the Human. He is the author of *Race: A Theological Account*.

an other

a black feminist consideration of animal life

SHARON PATRICIA HOLLAND

In *an other*, Sharon Patricia Holland offers a new theorization of the human animal divide by shifting focus from distinction toward relation in ways that acknowledge that humans are also animals. Holland centers ethical commitments over ontological concerns to spotlight those moments when Black people ethically relate with animals. Drawing on writers and thinkers ranging from Hortense Spillers, Sara Ahmed, Toni Morrison, and C. E. Morgan to Jane Bennett, Jacques Derrida, and Donna Haraway, Holland decenters the human in Black feminist thought to interrogate Blackness, insurgence, flesh, and femaleness. She examines MOVE's incarnation as an animal liberation group, uses sovereignty in Morrison's *A Mercy* to understand Blackness, Indigeneity, and the animal, analyzes Charles Burnett's films as commentaries on the place of animals in Black life, and shows how equestrian novels address Black and animal life in ways that rehearse the practices of the slavocracy. By focusing on doing rather than being, Holland demonstrates that Black life is not solely likened to animal life; it is relational and world-forming *with* animal lives.

BLACK OUTDOORS: INNOVATIONS IN THE POETICS OF STUDY

A series edited by J. Kameron Carter and Sarah Jane Cervenak

Sharon Patricia Holland is Townsend Ludington Distinguished Professor of American Studies at the University of North Carolina at Chapel Hill, and author of *The Erotic Life of Racism* and *Raising the Dead: Readings of Death and (Black) Subjectivity*, both also published by Duke University Press.

Geography/Black studies

The Black Geographic

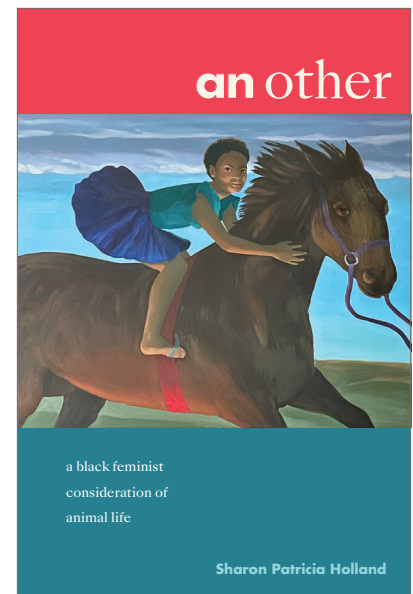
Praxis, Resistance, Futurity

CAMILLA HAWTHORNE and **JOVAN SCOTT LEWIS**, editors

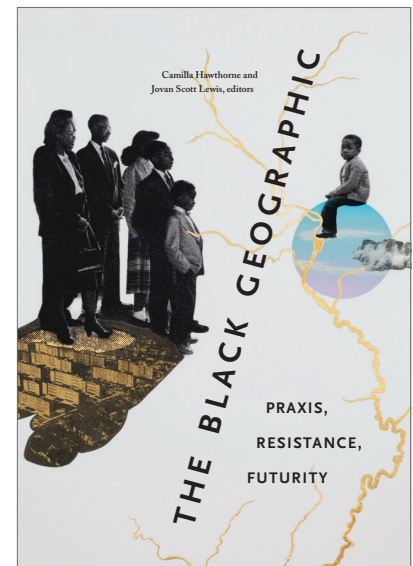
The contributors to *The Black Geographic* explore the theoretical innovations of Black Geographies scholarship and how it approaches Blackness as historically and spatially situated. In studies that span from Oakland to the Alabama Black Belt to Senegal to Brazil, the contributors draw on ethnography, archival records, digital humanities, literary criticism, and art to show how understanding the spatial dimensions of Black life contributes to a broader understanding of race and space. They examine key sites of inquiry: Black spatial imaginaries, resistance to racial violence, the geographies of racial capitalism, and struggles over urban space. Throughout, the contributors demonstrate that Blackness is itself a situating and place-making force, even as it is shaped by spatial processes and diasporic routes. Whether discussing eighteenth- and nineteenth-century abolitionist print records or migration and surveillance in Niger, this volume demonstrates that Black Geographies is a mode of analyzing Blackness that fundamentally challenges the very foundations of the field of geography and its historical entwinement with colonialism, enslavement, and imperialism. In short, it marks a new step in the evolution of the field.

Contributors Anna Livia Brand, C.N.E. Corbin, Lindsey Dillon, Chiyuma Elliott, Ampson Hagan, Camilla Hawthorne, Matthew Jordan-Miller Kenyatta, Jovan Scott Lewis, Judith Madera, Jordanna Matlon, Solange Muñoz, Diana Negrín, Danielle Purifoy, Sharita Towne

Camilla Hawthorne is Associate Professor in the Departments of Sociology and Critical Race and Ethnic Studies at the University of California, Santa Cruz, and author of *Contesting Race and Citizenship: Youth Politics in the Black Mediterranean*. **Jovan Scott Lewis** is Associate Professor and Chair of Geography at the University of California, Berkeley, and author of *Violent Utopia: Dispossession and Black Restoration in Tulsa*, also published by Duke University Press.



August 344 pages, 22 illustrations
paper, 978-1-4780-2507-8 **\$29.95/£25.99**
cloth, 978-1-4780-2009-7 **\$109.95/£98.00**



October 352 pages, 59 illustrations
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cloth, 978-1-4780-2017-2 **\$109.95/£98.00**

November 184 pages, 1g illustrations
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cloth, 978-1-4780-2050-9 **\$99.95/£90.00**

How to Lose the Hounds

Maroon Geographies and a World beyond Policing

CELESTE WINSTON

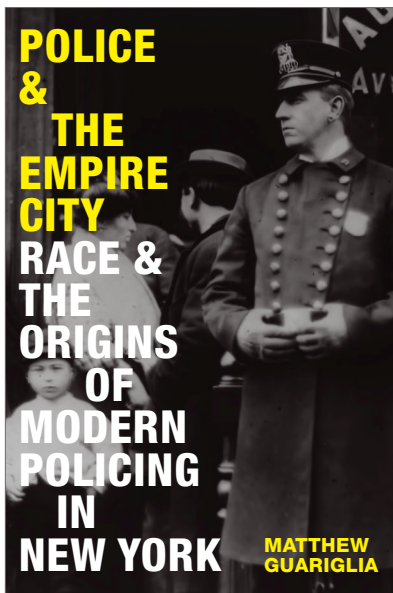
In *How to Lose the Hounds* Celeste Winston explores marronage—the practice of flight from and placemaking beyond slavery—as a guide to police abolition. She examines historically Black maroon communities in the Maryland suburbs of Washington, DC, that have been subjected to violent excesses of police power from slavery until the present day. Tracing the long and ongoing historical geography of Black freedom struggles in the face of anti-Black police violence in these communities, Winston shows how marronage provides critical lessons for reimagining public safety and community well-being. These freedom struggles take place in what Winston calls maroon geographies—sites of flight from slavery and the spaces of freedom produced in multigenerational Black communities. Maroon geographies constitute part of a Black placemaking tradition that asserts life-affirming forms of community. Winston contends that maroon geographies operate as a central method of Black flight, holding ground, and constructing places of freedom in ways that imagine and plan a world beyond policing.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

ERRANTRIES

A series edited by Simone Browne, Deborah Cowen, and Katherine McKittrick

Celeste Winston is Assistant Professor of Geography and Urban Studies at Temple University.



November 288 pages, 11 illustrations
paper, 978-1-4780-2540-5 **\$27.95tr/£23.99**
cloth, 978-1-4780-2062-2 **\$104.95/£94.00**

New York history/Policing

Police and the Empire City

Race and the Origins of Modern Policing in New York

MATTHEW GUARIGLIA

During the years between the Civil War and World War II, police in New York City struggled with how to control a diverse city. In *Police and the Empire City* Matthew Guariglia tells the history of the New York Police to show how its origins were built upon and inseparably entwined with the history of race, ethnicity, and whiteness in the United States. Guariglia explores the New York City Police Department through its periods of experimentation and violence as police experts import tactics from the US occupation of the Philippines and Cuba, devise modern bureaucratic techniques to better suppress Black communities, and infiltrate supposedly unknowable immigrant neighborhoods. Innovations ranging from recruiting Chinese, Italian, or German police to form “ethnic squads,” the use of deportation and federal immigration restrictions to control local crime—even the introduction of fingerprinting—were motivated by attempts to govern a multiracial city. Campaigns to remake the police department created an urban landscape where power, gender, sexuality, race, ethnicity, crime, and bodies collided and provided a foundation for the supposedly “colorblind,” technocratic, federally backed, and surveillance-based policing of today.

Matthew Guariglia is Affiliated Scholar at the University of California College of the Law, San Francisco, Senior Policy Analyst at the Electronic Frontier Foundation, and coeditor of *The Essential Kerner Commission Report*.

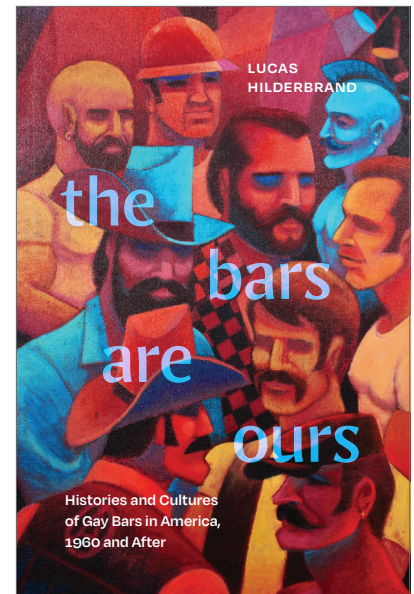
The Bars Are Ours

Histories and Cultures of Gay Bars in America, 1960 and After

LUCAS HILDERBRAND

Gay bars have operated as the most visible institutions of the LGBTQ+ community in the United States for the better part of a century, from before gay liberation until after their assumed obsolescence. In *The Bars Are Ours* Lucas Hilderbrand offers a panoramic history of gay bars, showing how they served as the medium for queer communities, politics, and cultures. Hilderbrand cruises from leather in Chicago and drag in Kansas City to activism against gentrification in Boston and racial discrimination in Atlanta; from New York City's bathhouses, sex clubs, and discos and Houston's legendary bar Mary's to the alternative scenes that reimagined queer nightlife in San Francisco and Latinx venues in Los Angeles. *The Bars Are Ours* explores these local sites—with additional stops in Denver, Detroit, Seattle, Philadelphia, Minneapolis, and Orlando, as well as Wisconsin, Pennsylvania, and Texas—to demonstrate the intoxicating, even world-making roles that bars have played in queer public life across the country.

Lucas Hilderbrand is Professor of Film and Media Studies at the University of California, Irvine, and author of *Inherent Vice: Bootleg Histories of Videotape and Copyright*, also published by Duke University Press, and *Paris Is Burning: A Queer Film Classic*.



November 424 pages, 98 illustrations, including 16 page color insert
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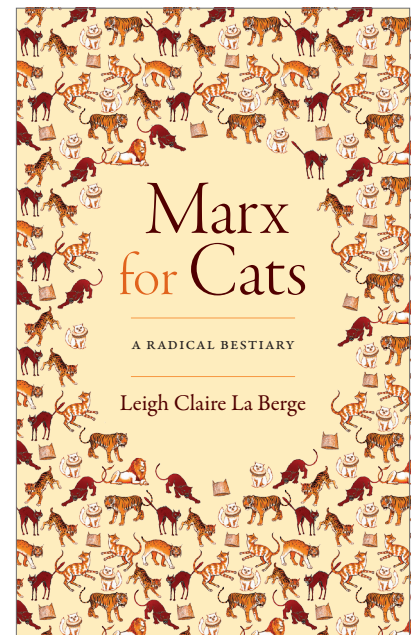
Marx for Cats

A Radical Bestiary

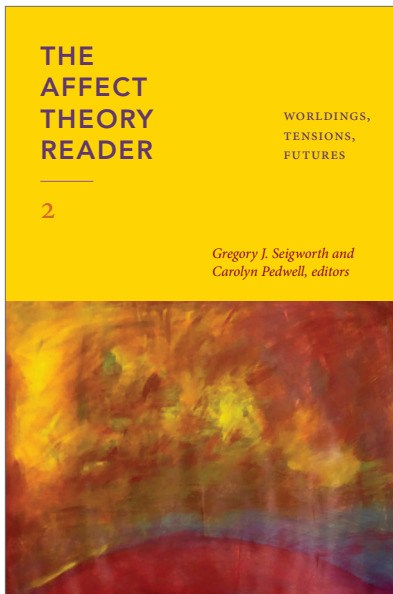
LEIGH CLAIRE LA BERGE

At the outset of *Marx for Cats*, Leigh Claire La Berge declares that “all history is the history of cat struggle.” Revising the medieval bestiary form to meet Marxist critique, La Berge follows feline footprints through Western economic history to reveal an animality at the heart of Marxism. She draws on a 1200-year arc spanning capitalism's feudal prehistory, its colonialist and imperialist ages, the Bourgeois revolutions that supported capitalism and the Communist revolutions that opposed it, to outline how cats have long been understood as creatures of economic critique and liberatory possibility. By attending to the repeated archival appearance of lions, tigers, wildcats, and “sabo-tabbies,” La Berge argues that felines are central to how Marxists have imagined the economy itself, and by asking what humans and animals owe each other in a moment of ecological crisis, La Berge joins current debates about the need for and possibility of eco-socialism. In this playful and generously illustrated radical bestiary, La Berge demonstrates that class struggle is ultimately an interspecies collaboration.

Leigh Claire La Berge is Professor of English at Borough of Manhattan Community College, City University of New York, and author of *Wages Against Artwork: Decommodified Labor and the Claims of Socially Engaged Art*, also published by Duke University Press.



November 416 pages, 100 illustrations
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November 496 pages, 13 illustrations
paper, 978-1-4780-2491-0 **\$32.95/£27.99**
cloth, 978-1-4780-2019-6 **\$119.95/£107.00**

The Affect Theory Reader 2

Worldings, Tensions, Futures

GREGORY J. SEIGWORTH and **CAROLYN PEDWELL**, editors

Building on the foundational *The Affect Theory Reader*, this new volume gathers together contemporary scholarship that highlights and interrogates the contemporary state of affect inquiry. Unsettling what might be too readily taken-for-granted assumptions in affect theory, *The Affect Theory Reader 2* extends and challenges how contemporary theories of affect intersect with a wide range of topics and fields that include Black studies, queer and trans theory, Indigenous cosmologies, feminist cultural analysis, psychoanalysis, and media ecologies. It foregrounds vital touchpoints for contemporary studies of affect, from the visceral elements of climate emergency and the sensorial sinews of networked media to the minor feelings entangled with listening, looking, thinking, writing, and teaching otherwise. Tracing affect's resonances with today's most critical debates, *The Affect Theory Reader 2* will reorient and disorient readers to the past, present, and future potentials of affect theory.

Contributors Lauren Berlant, Lisa Blackman, Rizvana Bradley, Ann Cvetkovich, Ezekiel J. Dixon-Román, Adam J. Frank, M. Gail Hamner, Omar Kasmani, Cecilia Macón, Hil Malatino, Erin Manning, Derek P. McCormack, Patrick Nickleson, Susanna Paasonen, Tyrone S. Palmer, Carolyn Pedwell, Jasbir K. Puar, Jason Read, Michael Richardson, Dylan Robinson, Tony D. Sampson, Kyla Schuller, Gregory J. Seigworth, Nathan Snaza, Kathleen Stewart, Elizabeth A. Wilson

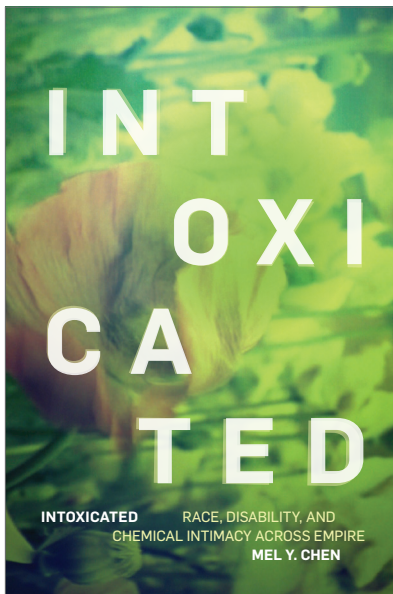


ANIMA: CRITICAL RACE STUDIES OTHERWISE

A series edited by Mel Y. Chen, Ezekiel J. Dixon-Román, and Jasbir K. Puar

Gregory J. Seigworth is Professor of Communication and Theatre at Millersville University.

Carolyn Pedwell is Professor of Cultural Studies and Media at the University of Kent.



December 208 pages, 16 illustrations
paper, 978-1-4780-2532-0 **\$25.95/£21.99**
cloth, 978-1-4780-2056-1 **\$99.95/£90.00**

Race/Disability studies/Queer theory

Intoxicated

Race, Disability, and Chemical Intimacy across Empire

MEL Y. CHEN

In *Intoxicated* Mel Y. Chen explores the ongoing imperial relationship between race, sexuality, and disability. They focus on nineteenth-century biopolitical archives in England and Australia to show how mutual entanglements of race and disability take form through toxicity. Examining English scientist John Langdon Down's characterization of white intellectual disability as Asian interiority and Queensland's racialization and targeting of Aboriginal peoples through its ostensible concern with Black Opium, Chen explores how the colonial administration of race and disability gives rise to "intoxicated" subjects often shadowed by slowness. Chen charts the ongoing reverberations of these chemical entanglements in art and contemporary moments of political and economic conflict or agitation. Although intoxicated subjects may be affected by ongoing pollution or discredited as agents of failure, Chen affirmatively identifies queer/crip forms of unlearning and world-making under imperialism. Exemplifying an undisciplined thinking that resists linear or accretive methods of inquiry, Chen unsettles conventional understandings of slowness and agitation, intellectual method, and the toxic ordinary.



ANIMA: CRITICAL RACE STUDIES OTHERWISE

A series edited by Mel Y. Chen, Ezekiel J. Dixon-Román, and Jasbir K. Puar

Mel Y. Chen is Richard and Rhoda Goldman Distinguished Chair in Undergraduate and Interdisciplinary Studies and Associate Professor of Gender and Women's Studies at the University of California, Berkeley. They are the author of *Animacies*, also published by Duke University Press.

Virgin Mary and the Neutrino

Reality in Trouble

ISABELLE STENGERS

ANDREW GOFFEY, translator

In *Virgin Mary and the Neutrino*, first published in French in 2006 and appearing here in English for the first time, Isabelle Stengers experiments with the possibility of addressing modern practices not as a block but through the way they diverge from each other. Drawing on thinkers ranging from Dewey to Deleuze, she develops what she calls an “ecology of practices” into a capacious and heterogeneous perspective that is inclusive of cultural and political forces but not reducible to them. Stengers first advocates for an approach to sciences that would emphasize the way each should be situated by the kind of relationship demanded by what it attempts to address. This approach turns away from the disabling scientific/nonscientific binary—like the opposition between the neutrino and Virgin Mary. An ecology of practices stimulates instead an appetite for thinking reality not as an arbiter but as what we can relate with through the generation of diverging concerns and obligations.



EXPERIMENTAL FUTURES

Technological lives, scientific arts, anthropological voices

A series edited by Michael M. J. Fischer and Joseph Dumit

Isabelle Stengers is Emerita Professor of the Philosophy of Science at the Université libre de Bruxelles and is the author of numerous books, including *Making Sense in Common: A Reading of Whitehead in Times of Collapse*, *Another Science is Possible: A Manifesto for Slow Science*, and *In Catastrophic Times: Resisting the Coming Barbarism*. **Andrew Goffey** is Associate Professor of Critical Theory and Cultural Studies at the University of Nottingham.

Science and technology studies/African studies/Environmental studies

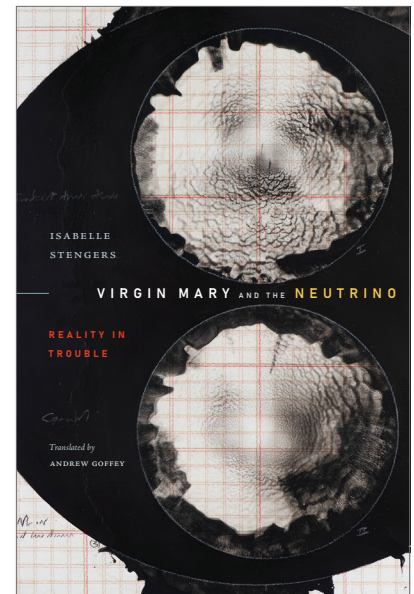
Residual Governance

How South Africa Foretells Planetary Futures

GABRIELLE HECHT

In *Residual Governance*, Gabrielle Hecht dives into the wastes of gold and uranium mining in South Africa to explore how communities, experts, and artists fight for infrastructural and environmental justice. Hecht outlines how mining in South Africa is a prime example of what she theorizes as residual governance—the governance of waste and discard, governance that is purposefully inefficient, and governance that treats people and places as waste and wastelands. She centers the voices of people who resist residual governance and the harms of toxic mining waste to highlight how mining’s centrality to South African history reveals the links between race, capitalism, the state, and the environment. In this way, Hecht shows how the history of mining in South Africa and the resistance to residual governance and environmental degradation is a planetary story: the underlying logic of residual governance lies at the heart of contemporary global racial capitalism and is a major accelerant of the Anthropocene.

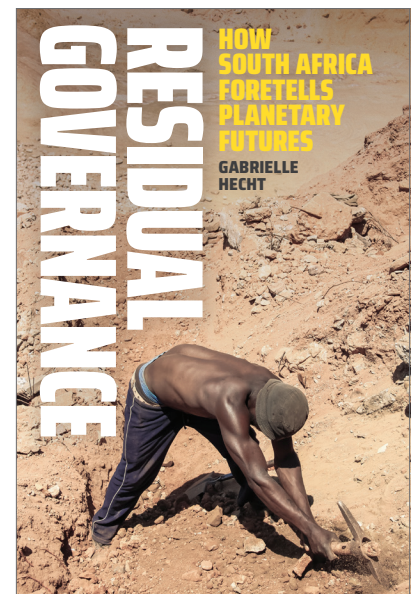
Gabrielle Hecht is Professor of History at Stanford University, author of *Being Nuclear: Africans and the Global Uranium Trade* and *The Radiance of France: Nuclear Power and National Identity after World War II*, and editor of *Entangled Geographies: Empire and Technopolitics in the Global Cold War*.



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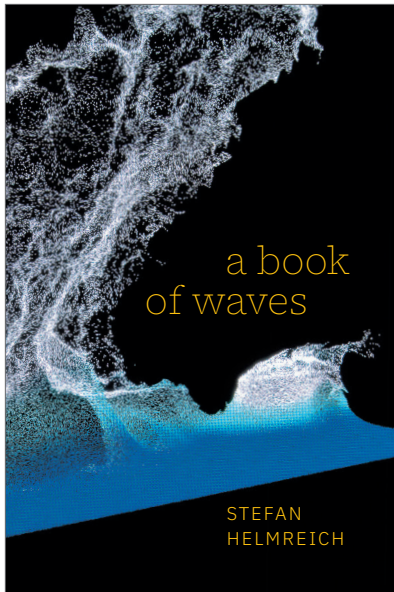


November 288 pages, 87 illustrations,

including 85 in color

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August 432 pages, 85 illustrations, including 15 in color

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A Book of Waves

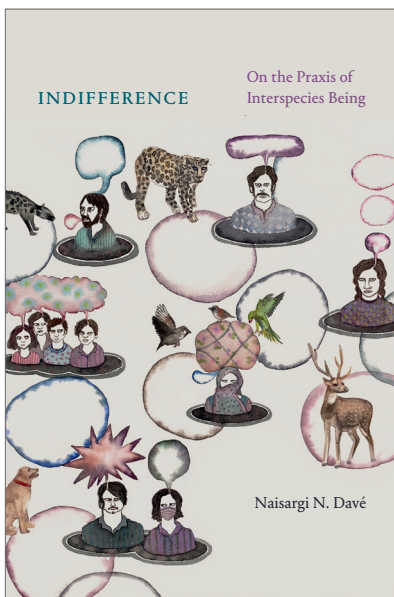
STEFAN HELMREICH

In *A Book of Waves* Stefan Helmreich examines ocean waves as forms of media that carry ecological, geopolitical, and climatological news about our planet. Drawing on ethnographic work with oceanographers and coastal engineers in the Netherlands, the United States, Australia, Japan, and Bangladesh, Helmreich details how scientists at sea and in the lab apprehend waves' materiality through abstractions, seeking to capture in technical language these avatars of nature at once periodic and irreversible, wild and pacific, ephemeral and eternal. For researchers and their publics, the meanings of waves also reflect visions of the ocean as an environmental infrastructure fundamental to trade, travel, warfare, humanitarian rescue, recreation, and managing sea level rise. Interleaving ethnographic chapters with reflections on waves in mythology, surf culture, feminist theory, film, Indigenous Pacific activisms, Black Atlantic history, cosmology, and more, Helmreich demonstrates how waves mark out the wakes and breaks of social histories and futures.

THE LEWIS HENRY MORGAN LECTURES

A series edited by Robert J. Foster and Daniel R. Reichman

Stefan Helmreich is Professor of Anthropology at the Massachusetts Institute of Technology and author of *Sounding the Limits of Life: Essays in the Anthropology of Biology and Beyond*, *Alien Ocean: Anthropological Voyages in Microbial Seas*, and *Silicon Second Nature: Culturing Artificial Life in a Digital World*.



August 208 pages

paper, 978-1-4780-2513-9 **\$25.95/£21.99**

cloth, 978-1-4780-2015-8 **\$99.95/£90.00**

Anthropology/Animal studies/South Asian studies

Indifference

On the Praxis of Interspecies Being

NAISARGI N. DAVÉ

In *Indifference*, Naisargi N. Davé examines the complex worlds of animalists and animalism in India. Through ethnographic fieldwork with animal healers, animal activists, farmers, laborers, transporters, and animals themselves, and moving across animal shelters and dairy farms to city streets and abattoirs, Davé shows how human-animal relations often manifest through care and violence. More surprisingly, what Davé also finds animating interspecies relationality in India is an ethic of indifference: that is, an orientation of mutual regard rather than curiosity, love, desire, or animus. For Davé, indifference is a respect for others in their otherness that allows human and nonhuman animals to flourish in immanent encounters. Indifference, then, becomes the basis for an interspecies ethics and a method of care and practice in everyday life. With indifference, Davé describes both a mode of relationality in the world and a scholarly approach: seeking what is possible when we approach ethico-political concepts with indifference rather than commitment or antagonism. Moments of indifference, Davé contends, offer the promise of otherwise worlds.

Naisargi N. Davé is Associate Professor of Anthropology at the University of Toronto and author of *Queer Activism in India: A Story in the Anthropology of Ethics*, also published by Duke University Press.

Abundance

Sexuality's History

ANJALI ARONDEKAR

In *Abundance*, Anjali Arondekar refuses the historical common sense that archival loss is foundational to a subaltern history of sexuality, and that the deficit of our minoritized pasts can be redeemed through acquisitions of lost pasts. Instead, Arondekar theorizes the radical abundance of sexuality through the archives of the Gomantak Maratha Samaj—a caste-oppressed devadasi collective in South Asia—that are plentiful and quotidian, imaginative and ordinary. For Arondekar, abundance is inextricably linked to the histories of subordinated groups in ways that challenge narratives of their constant devaluation. Summoning abundance over loss upends settled genealogies of historical recuperation and representation and works against the imperative to fix sexuality within wider structures of vulnerability, damage, and precarity. Multigeneric and multilingual, transregional and historically supple, *Abundance* centers sexuality within area, post/colonial, and anti/caste histories



THEORY Q

A series edited by Lee Edelman, Benjamin Kahan, and Christina Sharpe

Anjali Arondekar is Professor of Feminist Studies at the University of California, Santa Cruz, and author of *For the Record: On Sexuality and the Colonial Archive in India*, also published by Duke University Press.

Social theory/Philosophy/Cultural studies

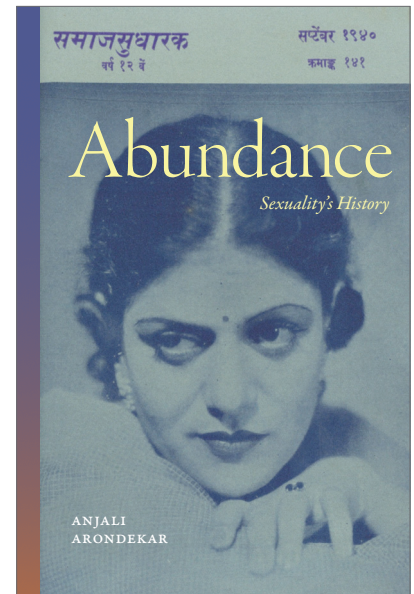
Habit's Pathways

Repetition, Power, Conduct

TONY BENNETT

Habit has long preoccupied a wide range of theologians, philosophers, sociologists, psychologists, and neuroscientists. In *Habit's Pathways* Tony Bennett explores the political consequences of the varied ways in which habit's repetitions have been acted on to guide or direct conduct. Bennett considers habit's uses and effects across the monastic regimens of medieval Europe, in plantation slavery and the factory system, through colonial forms of rule, and within a range of medicalized pathologies. He brings these episodes in habit's political histories to bear on contemporary debates ranging from its role in relation to the politics of white supremacy to the digital harvesting of habits in practices of algorithmic governance. Throughout, Bennett tracks how habit's repetitions have been articulated differently across divisions of class, race, and gender, demonstrating that although habit serves as an apparatus for achieving success, self-fulfilment, and freedom for the powerful, it has simultaneously served as a means of control over women, racialized peoples, and subordinate classes.

Tony Bennett is Emeritus Professor at the Institute for Culture and Society at Western Sydney University and Honorary Professor in the Humanities Research Centre at the Australian National University. Among his many books are *Making Culture*, *Changing Society* and, as coauthor, *Collecting, Ordering, Governing: Anthropology, Museums, and Liberal Government*.



August 176 pages, 14 illustrations

paper, 978-1-4780-1990-9 **\$24.95/£21.99**

cloth, 978-1-4780-1724-0 **\$94.95/£85.00**

HABIT'S PATHWAYS



**REPETITION,
POWER,
CONDUCT
TONY BENNETT**

September 272 pages, 5 illustrations

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November 304 pages
paper, 978-1-4780-2522-1 **\$28.95/£24.99**
cloth, 978-1-4780-2036-3 **\$107.95/£93.00**

Archaism and Actuality

Japan and the Global Fascist Imaginary

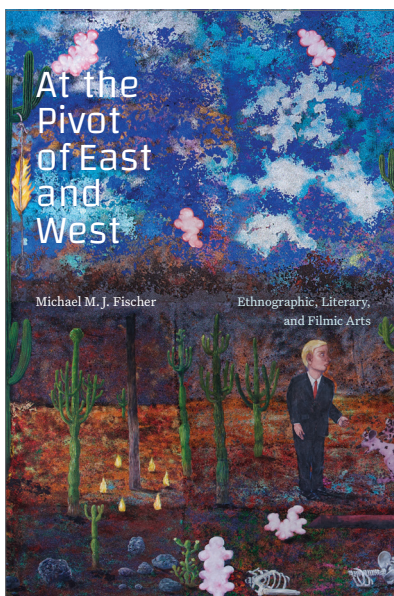
HARRY HAROOTUNIAN

In *Archaism and Actuality* eminent Marxist historian Harry Harootunian explores the formation of capitalism and fascism in Japan as a prime example of the uneven development of capitalism. He applies his theorization of subsumption to examine how capitalism integrates and redirects preexisting social, cultural, and economic practices to guide the present. This subsumption leads to a global condition in which states and societies all exist within different stages and manifestations of capitalism. Drawing on Japanese philosophers Miki Kiyoshi and Tosaka Jun, Marxist theory, and Gramsci's notion of passive revolution, Harootunian shows how the Meiji Restoration of 1868 and its program dedicated to transforming the country into a modern society exemplified a unique path to capitalism. Japan's capitalist expansion in the nineteenth and twentieth centuries, rise as an imperial power, and subsequent transition to fascism signal a wholly distinct trajectory into modernity that forecloses any notion of a pure or universal development of capitalism. With *Archaism and Actuality*, Harootunian offers both a retheorization of capitalist development and a reinterpretation of epochal moments in modern Japanese history.

THEORY IN FORMS

A series edited by Nancy Rose Hunt, Achille Mbembe, and Todd Meyers

Harry Harootunian is Max Palevsky Professor of History Emeritus at the University of Chicago and Associate Research Scholar at the Weatherhead East Asian Institute at Columbia University. He is the author of numerous books, most recently, *The Unspoken as Heritage: The Armenian Genocide and Its Unaccounted Lives*, also published by Duke University Press.



August 368 pages, 15 illustrations
paper, 978-1-4780-1989-3 **\$29.95/£25.99**
cloth, 978-1-4780-1718-9 **\$109.95/£98.00**

Anthropology/Comparative Literature/Critical Theory

At the Pivot of East and West

Ethnographic, Literary, and Filmic Arts

MICHAEL M. J. FISCHER

In *At the Pivot of East and West*, Michael M. J. Fischer examines documentary filmmaking and literature from Southeast Asia and Singapore for their para-ethnographic insights into politics, culture, and aesthetics. Women novelists—Lydia Kwa, Laksmi Pamuntjak, Sandi Tan, Jing Jing Lee, and Danielle Lim—renarrate Southeast Asian generational and political worlds as gendered psychodramas, while filmmakers Tan Pin Pin and Daniel Hui use film to probe into what can better be seen beyond textual worlds. Other writers like Daren Goh, Kevin Martens Wong, and Nuraliah Norasid reinvent the detective story for the age of artificial intelligence, use monsters to reimagine the Southeast Asian archipelago, and critique racism and the erasure of ethnic cultural histories. Continuing his project of applying anthropological thinking to the creative arts, Fischer exemplifies how art and fiction trace the ways in which taken-for-granted common sense changes over time, speak to the transnational present, and track signals of the future before they surface in public awareness.



EXPERIMENTAL FUTURES

Technological lives, scientific arts, anthropological voices

A series edited by Michael M. J. Fischer and Joseph Dumit

Michael M. J. Fischer is Andrew W. Mellon Professor in the Humanities and Professor of Anthropology and Science and Technology Studies at the Massachusetts Institute of Technology. He is the author of, most recently, *Probing Arts and Emergent Forms of Life*, also published by Duke University Press.

Artifactual

Forensic and Documentary Knowing

ELIZABETH ANNE DAVIS

In *Artifactual*, Elizabeth Anne Davis explores how Cypriot researchers, scientists, activists, and artists process and reckon with civil and state violence that led to the enduring division of the island, using forensic and documentary materials to retell and recontextualize conflicts between and within the Greek-Cypriot and Turkish-Cypriot communities. Davis follows forensic archaeologists and anthropologists who attempt to locate, identify, and return to relatives the remains of Cypriots killed in those conflicts. She turns to filmmakers who use archival photographs and footage to come to terms with political violence and its legacies. In both forensic science and documentary filmmaking, the dynamics of secrecy and revelation shape how material remains such as bones and archival images are given meaning. Throughout, Davis demonstrates how Cypriots navigate the tension between an ethics of knowledge, which valorizes truth as a prerequisite for recovery and reconciliation, and the politics of knowledge, which renders evidence as irremediably partial and perpetually falsifiable.



EXPERIMENTAL FUTURES

Technological lives, scientific arts, anthropological voices

A series edited by Michael M. J. Fischer and Joseph Dumit

Elizabeth Anne Davis is Associate Professor of Anthropology at Princeton University and author of *Bad Souls: Madness and Responsibility in Modern Greece*, also published by Duke University Press.

Anthropology/Science studies

Genomics with Care

Minding the Double Binds of Science

MIKE FORTUN

In *Genomics with Care* Mike Fortun presents an experimental ethnography of contemporary genomics, analyzing science as a complex amalgam of cognition and affect, formal logics and tacit knowledge, statistics, and ethics. Fortun examines genomics in terms of care—a dense composite of affective and cognitive forces that drive scientists and the relations they form with their objects of research, data, knowledge, and community. Reading genomics with care shows how each resists definition yet is so entangled as to become indistinguishable. Fortun analyzes four patterns of genomic care—curation, scrupulousness, solicitude, and friendship—seen in the conceptual, technological, social, and methodological changes that transpired as the genetics of the 1980s became the genomics of the 1990s, and then the “post-genomics” of the 2000s. By tracing the dense patterns made where care binds to science, Fortun shows how these patterns mark where scientists are driven to encounter structural double binds that are impossible to resolve, and yet are where scientific change and creativity occur.

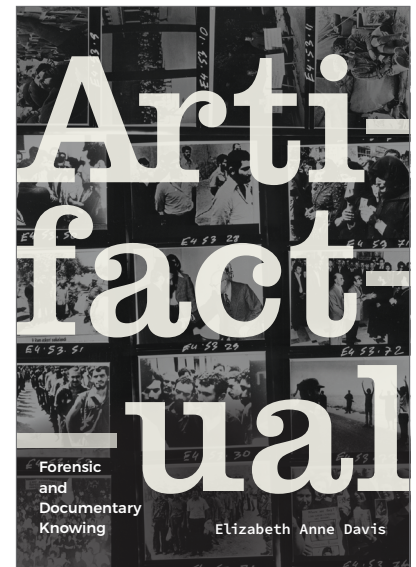


EXPERIMENTAL FUTURES

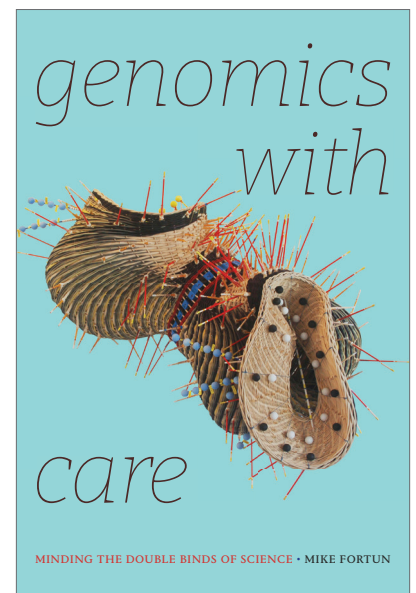
Technological lives, scientific arts, anthropological voices

A series edited by Michael M. J. Fischer and Joseph Dumit

Mike Fortun is Professor of Anthropology at the University of California, Irvine, and author of *Promising Genomics: Iceland and deCODE Genetics in a World of Speculation*.



August 400 pages, 55 color illustrations
paper, 978-1-4780-1988-6 **\$30.95/£26.99**
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August 360 pages, 20 illustrations
paper, 978-1-4780-2040-0 **\$29.95/£24.99**
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November 264 pages, 27 illustrations
paper, 978-1-4780-2537-5 **\$27.95/£23.99**
cloth, 978-1-4780-2059-2 **\$104.95/£94.00**

Haunting Biology

Science and Indigeneity in Australia

EMMA KOWAL

In *Haunting Biology* Emma Kowal recounts the troubled history of Western biological studies of Indigenous Australians and asks how we now might see contemporary genomics, especially that conducted by Aboriginal and Torres Strait Islander scientists. Kowal illustrates how the material persistence of samples over decades and centuries folds together the fates of different scientific methodologies. Blood, bones, hair, comparative anatomy, human biology, physiology, and anthropological genetics all haunt each other across time and space, together with the many racial theories they produced and sustained. The stories Kowal tells feature a variety of ghostly presences: a dead anatomist, a fetishized piece of hair hidden away in a war trunk, and an elusive white Indigenous person. By linking this history to contemporary genomics and twenty-first-century Indigeneity, Kowal outlines the fraught complexities, perils, and potentials of studying Indigenous biological difference in the twenty-first century.



EXPERIMENTAL FUTURES

Technological lives, scientific arts, anthropological voices

A series edited by Michael M. J. Fischer and Joseph Dumit

Emma Kowal is Alfred Deakin Professor of Anthropology at Deakin University, author of *Trapped in the Gap: Doing Good in Indigenous Australia*, and coeditor of *Cryopolitics: Frozen Life in a Melting World*.

Anthropology/American studies/Islam

Medina by the Bay

Scenes of Muslim Study and Survival

MARYAM KASHANI

From the Black Power movement and state surveillance to Silicon Valley and gentrification, *Medina by the Bay* examines how multiracial Muslim communities in the San Francisco Bay Area survive and flourish within and against racial capitalist, carceral, and imperial logics. Weaving expansive histories, peoples, and geographies together in an ethnographic screenplay of cinematic scenes, Maryam Kashani demonstrates how sociopolitical forces and geopolitical agendas shape Muslim ways of knowing and being. Throughout, Kashani argues that contemporary Islam emerges from the specificities of the Bay Area, from its landscapes and infrastructures to its Muslim liberal arts college, mosques, and prison courtyards. Theorizing the Medina by the Bay as a microcosm of socioeconomic, demographic, and political transformations in the twentieth and twenty-first centuries, Kashani resituates Islam as liberatory and abolitionist theory, theology, and praxis for all those engaged in struggle.

DUKE UNIVERSITY PRESS SCHOLARS OF COLOR FIRST BOOK AWARD

Maryam Kashani is a filmmaker and Assistant Professor of Gender and Women's Studies and Asian American Studies at the University of Illinois at Urbana-Champaign.

August 264 pages, 12 illustrations
paper, 978-1-4780-2517-7 **\$27.95/£22.99**
cloth, 978-1-4780-2021-9 **\$104.95/£90.00**

The Ends of Research

Indigenous and Settler Science after the War in the Woods

TOM ÖZDEN-SCHILLING

In *The Ends of Research* Tom Özden-Schilling explores the afterlives of several research initiatives that emerged in the wake of the “War in the Woods,” a period of anti-logging blockades in Canada in the late twentieth century. Drawing on ethnographic fieldwork among neighboring communities of White environmental scientists and First Nations map-makers in northwest British Columbia, Tom Özden-Schilling examines these researchers’ lasting investments and the ways they struggle to continue their work long after the loss of government funding. He charts their use of planning documents, Indigenous territory maps, land use plots, reports, and other documents that help them to not only survive institutional restructuring but to hold onto the practices that they hope will enable future researchers to continue their work. He also shows how their lives and aspirations shape and are shaped by decades-long battles over resource extraction and Indigenous land claims. By focusing on researchers’ experiences and personal attachments, Özden-Schilling illustrates the complex relationships between researchers and rural histories of conservation, environmental conflict, resource extraction, and the long-term legacies of scientific research.



EXPERIMENTAL FUTURES

Technological lives, scientific arts, anthropological voices

A series edited by Michael M. J. Fischer and Joseph Dumit

Tom Özden-Schilling is Assistant Professor of Anthropology at Johns Hopkins University.

Photography/Anthropology

Citizens of Photography

The Camera and the Political Imagination

CHRISTOPHER PINNEY with the **PHOTODEMOS COLLECTIVE**, editors

Citizens of Photography explores how photography offers access to forms of citizenship beyond those available through ordinary politics. Through contemporary ethnographic investigations of photographic practice in Nicaragua, Nigeria, Greece, India, Nepal, Sri Lanka, Bangladesh, and Cambodia, the PhotoDemos Collective traces the resonances between political representation and photographic representation. The authors emphasize photography as lived practice and how photography’s performative, transformative, and transgressive possibilities facilitate the articulation of new identities. They analyze photography ranging from family albums and social media to state and public archives, showing how it points to unknown futures and destinations in the context of social movements, the aftermath of atrocity and civil war, and the legacies of past injustices. By foregrounding photography’s future-oriented, open-ended, and contingent nature and its ability to subvert and reconfigure conventional political identifications, this volume demonstrates that as much as photography looks to the past, it points to the future, acting in advance of social reality.

Christopher Pinney is Professor of Anthropology and Visual Culture at University College London. **Naluwembe Binaisa** researches mobilities, belonging, and citizenship within Africa.

Vindhya Buthpitiya is Associate Lecturer in Social Anthropology at the University of St Andrews.

Konstantinos Kalantzis is Assistant Professor of Anthropology at the University of Thessaly. **Ileana**

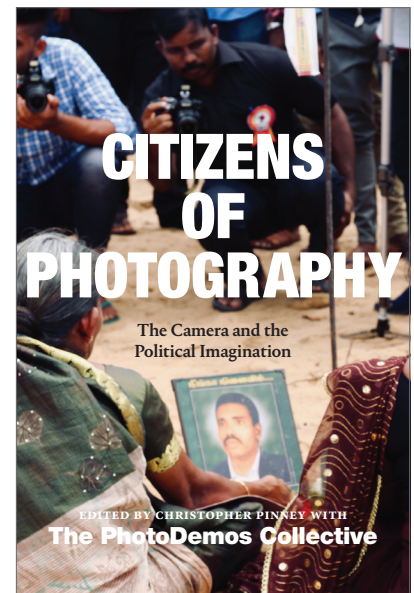
L. Selejan is Lecturer in Art History, Culture, and Society at the University of Edinburgh. **Sokphea**

Young is an honorary Research Fellow at University College London.

December 320 pages, 32 illustrations

paper, 978-1-4780-2553-5 **\$28.95/£24.99**

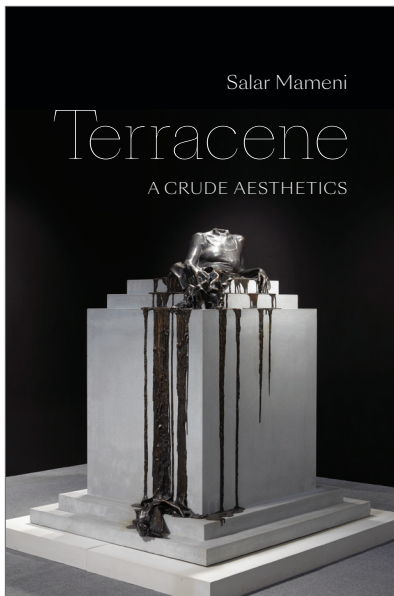
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September 368 pages, 156 color illustrations

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September 248 pages, 46 color illustrations
paper, 978-1-4780-2506-1 **\$26.95/£22.99**
cloth, 978-1-4780-2006-6 **\$102.95/£92.00**

Terracene

A Crude Aesthetics

SALAR MAMENI

In *Terracene* Salar Mameni historicizes the popularization of the scientific notion of the Anthropocene alongside the emergence of the global war on terror. Mameni theorizes the Terracene as an epoch marked by a convergence of racialized militarism and environmental destruction. Both Anthropocene and the war on terror centered the antagonist figures of the Anthropos and the Terrorist as responsible for epochal changes in the new geological and geopolitical world orders. In response, Mameni shows how the Terracene requires radically new engagements with Terra (the earth), whose intelligence resides in matters such as oil and phenomena like earthquakes and fires. Drawing on the work of artists whose practices interrogate histories of settler colonial and imperial interests in land and resources in Iran, Iraq, Yemen, Kuwait, Syria, Palestine and other regions most affected by the war on terror, Mameni offers speculative paths into the aesthetics of the Terracene.



ANIMA: CRITICAL RACE STUDIES OTHERWISE

A series edited by Mel Y. Chen, Ezekiel J. Dixon-Román, and Jasbir K. Puar

Salar Mameni is Assistant Professor of Ethnic Studies at the University of California, Berkeley.

Art history/History/Architecture

A View of Venice

Portrait of a Renaissance City

KRISTIN LOVE HUFFMAN, editor

Jacopo de' Barbari's *View of Venice*, a woodcut first printed in the year 1500, presents a bird's-eye portrait of Venice at its peak as an international hub of trade, art, and culture. An artistic and cartographic masterpiece of the Renaissance, the *View* depicts Venice as a vibrant, waterborne city interconnected with canals and bridges and filled with ornate buildings, elaborate gardens, and seafaring vessels. The contributors to *A View of Venice: Portrait of a Renaissance City* draw on a high-resolution digital scan of the over nine-foot-wide composite print to examine the complexities of this extraordinary woodcut and portrayal of early modern Venetian life. The essays show how the *View* constitutes an advanced material artifact of artistic, humanist, and scientific culture. They also outline the ways the print reveals information about the city's economic and military power, religious and social infrastructures, and cosmopolitan residents. Featuring methodological advancements in the digital humanities, *A View of Venice* highlights the reality and myths of a topographically unique, mystical city and its place in the world.

Contributors Karen-edis Barzman, Andrea Bellieni, Patricia Fortini Brown, Valeria Cafà, Stanley Chojnacki, Tracy E. Cooper, Giada Damen, Julia A. DeLancey, Piero Falchetta, Ludovica Galeazzo, Maartje van Gelder, Jonathan Glixon, Richard Goy, Kristin Love Huffman, Holly Hurlburt, Claire Judde de Larivière, Blake de Maria, Martina Massaro, Cosimo Monteleone, Monique O'Connell, Mary Pardo, Giorgio Tagliaferro, Sandra Weddle, Bronwen Wilson, Rangsook Yoon

Kristin Love Huffman is an independent scholar of the art, architectural, and urban history of Renaissance Venice and coeditor of *Visualizing Venice: Mapping and Modeling Time and Change in a City*.

The Sovereign Self

Aesthetic Autonomy from the Enlightenment to the Avant-Garde

GRANT H. KESTER

In *The Sovereign Self*, Grant H. Kester examines the evolving discourse of aesthetic autonomy from its origins in the Enlightenment through avant-garde projects and movements in the nineteenth and twentieth centuries. Kester traces the idea of aesthetic autonomy—the sense that art should be autonomous from social forces while retaining the ability to reflect back critically on society—through Kant, Schiller, Hegel, Marx, and Adorno. Kester critiques the use of aesthetic autonomy as the basis for understanding the nature of art and the shifting relationship between art and revolutionary praxis. He shows that dominant discourses of aesthetic autonomy reproduce the very forms of bourgeois liberalism that autonomy discourse itself claims to challenge. Analyzing avant-garde art and political movements in Russia, India, Latin America, and elsewhere, Kester retheorizes the aesthetic beyond autonomy. Ultimately, Kester demonstrates that the question of aesthetic autonomy has ramifications that extend beyond art to encompass the nature of political transformation and forms of anticolonial resistance that challenge the Eurocentric concept of “Man,” upon which the aesthetic itself often depends.

Grant H. Kester is Professor of Art History at the University of California, San Diego, author of *The One and the Many: Contemporary Collaborative Art in a Global Context*, and coeditor of *Collective Situations: Readings in Contemporary Latin American Art, 1995–2010*, both also published by Duke University Press.

Beyond the Sovereign Self

Aesthetic Autonomy from the Avant-Garde to Socially Engaged Art

GRANT H. KESTER

In *Beyond the Sovereign Self* Grant H. Kester continues the critique of aesthetic autonomy begun in *The Sovereign Self*, showing how socially engaged art provides an alternative aesthetic with greater possibilities for critical practice. Instead of grounding art in its distance from the social, Kester shows how socially engaged art, developed in conjunction with forms of social or political resistance, encourages the creative capacity required for collective political transformation. Among others, Kester analyzes the work of conceptual artist Adrian Piper, experimental practices associated with the *escrache* tradition in Argentina, and indigenous Canadian artists such as Nadia Myer and Michèle Taïna Audette, showing how socially engaged art catalyzes forms of resistance that operate beyond the institutional art world. From the Americas and Europe to Iran and South Africa, Kester presents a historical genealogy of recent engaged art practices rooted in a deep history of cultural production, beginning with nineteenth-century political struggles and continuing into contemporary anticolonial resistance and other social movements.

Grant H. Kester is Professor of Art History at the University of California, San Diego, author of *The One and the Many: Contemporary Collaborative Art in a Global Context*, and coeditor of *Collective Situations: Readings in Contemporary Latin American Art, 1995–2010*, both also published by Duke University Press.

THE SOVEREIGN
SELF

AESTHETIC
AUTONOMY

FROM THE
ENLIGHTENMENT
TO THE

AVANT-GARDE
GRANT
H. KESTER

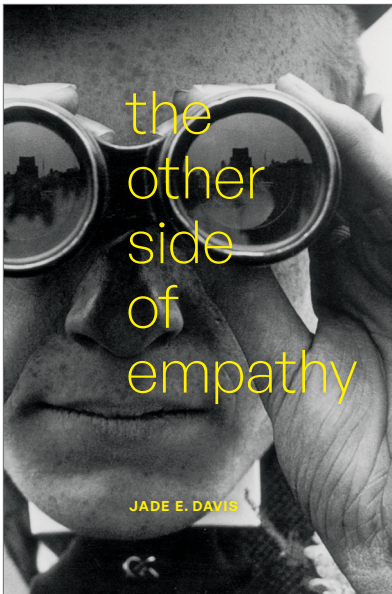
August 280 pages, 2 illustrations
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cloth, 978-1-4780-1996-1 \$104.95/£94.00

B E Y O N D
THE SOVEREIGN
SELF

AESTHETIC
AUTONOMY
FROM THE
AVANT-GARDE TO

SOCIALLY
ENGAGED ART
GRANT
H. KESTER

January 288 pages, 7 illustrations
paper, 978-1-4780-2534-4 \$27.95/£23.99
cloth, 978-1-4780-2058-5 \$104.95/£94.00



The Other Side of Empathy

JADE E. DAVIS

In *The Other Side of Empathy*, Jade E. Davis contests the value of empathy as an affective or critical tool. Whether focusing on technology, colonialism, or racism, she shows how empathy can obscure relationships of dominance, control, submission, and victimization, arguing that these histories taint the whole concept of empathy. Drawing on digital archives of photographs, memoirs, newspapers, interviews, and advertisements regarding nineteenth-century ethnographic museums and human zoos, Davis shows how empathetic responses erase culpabilities from those institutions that commodify difference. She also contends that empathy's mediation through digital technology cannot lead to more ethical actions, as technology only connects representations of people rather than the people themselves. In empathy's place, Davis proposes mutual recognition as a way to see and experience others beyond colonial modes of empathy. Davis illustrates that moving beyond empathy allows for a more nuanced understanding of the colonial past and its ongoing impact while providing for a more meaningful affective engagement with the world.

Jade E. Davis is Director of Educational Technology and Learning Management at the University of Pennsylvania Library.

August 136 pages, 23 illustrations
paper, 978-1-4780-2501-6 **\$23.95/£20.99**
cloth, 978-1-4780-2003-5 **\$89.95/£81.00**



Black Enlightenment

SURYA PAREKH

In *Black Enlightenment* Surya Parekh reimagines the Enlightenment from the position of the Black subject. Parekh examines the work of such Black writers as the free Jamaican Francis Williams (1697–1762), Afro-British thinker Ignatius Sancho (c. 1729–1780), and Afro-American poet Phillis Wheatley (c. 1753–1784), alongside their white European contemporaries David Hume (1711–1776) and Immanuel Kant (1724–1804). By rethinking the Enlightenment and its canons, Parekh complicates common understandings of the Enlightenment wherein Black subjects could only exist in negation to white subjects. *Black Enlightenment* points to the anxiety of race in Kant, Hume, and others while at the same time showing the importance of Black Enlightenment thought. Parekh prompts us to consider the timeliness of reading Black Enlightenment authors who become “free” in a society hostile to that freedom.

Surya Parekh is Assistant Professor of English, General Literature, and Rhetoric at Binghamton University and coeditor of *Living Translation*.

August 216 pages
paper, 978-1-4780-2519-1 **\$25.95/£21.99**
cloth, 978-1-4780-2026-4 **\$99.95/£90.00**

Fugitive Time

Global Aesthetics and the Black Beyond

MATTHEW OMELSKY

In *Fugitive Time*, Matthew Omelsky theorizes the embodied experience of time in twentieth- and twenty-first-century black artforms from across the world. Through the lens of time, he charts the sensations and coursing thoughts that accompany desires for freedom as they appear in the work of artists as varied as Toni Morrison, Yvonne Vera, Aimé Césaire, and Issa Samb. “Fugitive time” names a distinct utopian desire directed at the anticipated moment when the body and mind have been unburdened of the violence that has consumed black life globally for centuries, bringing with it a new form of being. Omelsky shows how fugitive time is not about attaining this transcendent release, but instead sustaining the idea of it as an ecstatic social gathering. From the desire for ethereal queer worlds in the Black Audio Film Collective’s *Twilight City* to Sun Ra’s transformation of nineteenth-century scientific racism into an insurgent fugitive aesthetic, Omelsky shows how fugitive time evolves and how it remains a dominant form of imagining freedom in global black cultural expression.

Matthew Omelsky is Assistant Professor of English at the University of Rochester.

December 288 pages, 19 illustrations,
including 12 in color
paper, 978-1-4780-2538-2 **\$27.95/£23.99**
cloth, 978-1-4780-2061-5 **\$104.95/£94.00**

African American studies/Gender studies

Stay Black and Die

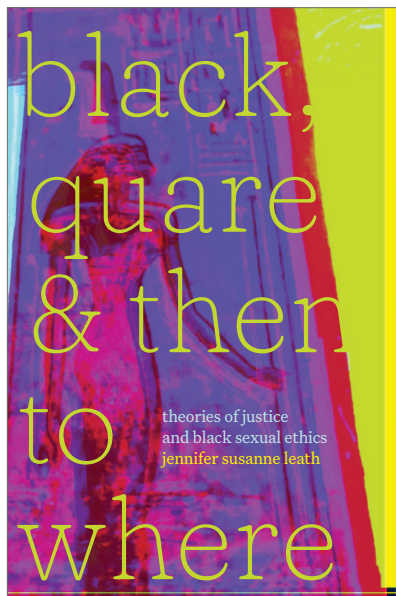
On Melancholy and Genius

I. AUGUSTUS DURHAM

In *Stay Black and Die*, I. Augustus Durham examines melancholy and genius in black culture, letters, and media from the nineteenth century to the contemporary moment. Drawing on psychoanalysis, affect theory, and black studies, Durham explores the black mother as both a lost object and a found subject often obscured when constituting a cultural legacy of genius across history. He analyzes the works of Frederick Douglass, Ralph Ellison, Marvin Gaye, Octavia E. Butler, and Kendrick Lamar to show how black cultural practices and aesthetics abstract and reveal the lost mother through performance. Whether attributing Douglass’ intellect to his matrilineage, reading Gaye’s falsetto singing voice as a move to interpolate black female vocality, or examining the women in Ellison’s life who encouraged his aesthetic interests, Durham demonstrates that melancholy becomes the catalyst for genius and genius in turn is a signifier of the maternal. Using psychoanalysis to develop a theory of racial melancholy while “playing” with affect theory to investigate racial aesthetics, Durham theorizes the role of the feminine, especially the black maternal, to the production of black masculinist genius.

I. Augustus Durham is Assistant Professor of English at Lehman College, City University of New York.

December 352 pages, 10 illustrations
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Black religion/Sex and gender/Political theory

Black, Quare, and Then to Where

Theories of Justice and Black Sexual Ethics

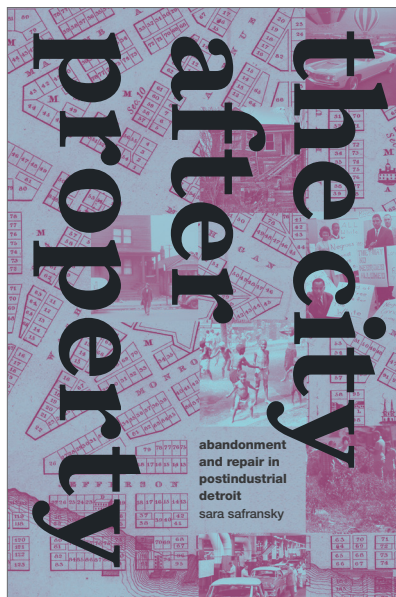
jennifer susanne leath

In *Black, Quare, and Then to Where* jennifer susanne leath explores the relationship between Afrodiasporic theories of justice and Black sexual ethics through a womanist engagement with Ma'at—the ancient Egyptian deity of justice and truth. Ma'at took into account the historical and cultural context of each human's life, thus encompassing nuances of politics, race, gender, and sexuality. Arguing that Ma'at should serve as a foundation for reconfiguring Black sexual ethics, leath applies ancient Egyptian moral codes to quare ethics of the erotic, expanding what relationships and democratic practices might look like from a contemporary Ma'atian perspective. She also draws on Pan-Africanism and examines the work of Alice Walker, E. Patrick Johnson, Cheikh Anta Diop, Sylvia Wynter, Sun Ra, and others. She shows that together, these thinkers and traditions inform and expand the possibilities of Ma'atian justice with respect to Black sexual experiences. As a moral force, leath contends, Ma'at opens new possibilities for mapping ethical frameworks to understand, redefine, and imagine justices in the United States.

RELIGIOUS CULTURES OF AFRICAN AND AFRICAN DIASPORA PEOPLE

A series edited by Jacob K. Olupona, Dianne M. Stewart, and Terrence L. Johnson

jennifer susanne leath is Assistant Professor in Black Religion at Queen's University.



August 336 pages, 29 illustrations
 paper, 978-1-4780-2078-3 **\$27.95/£23.99**
 cloth, 978-1-4780-2002-8 **\$104.95/£94.00**

Urban studies/Geography/American studies

The City after Property

Abandonment and Repair in Postindustrial Detroit

SARA SAFRANSKY

In *The City after Property*, Sara Safransky examines how postindustrial decline generates new forms of urban land politics. In the 2010s, Detroit government officials classified a staggering 150,000 lots—more than a third of the city—as “vacant” or “abandoned.” Analyzing subsequent efforts to shrink the Motor City’s footprint and budget, Safransky presents a new way of conceptualizing urban abandonment. She challenges popular myths that cast Detroit as empty and narratives that reduce its historical decline to capital and white flight. By connecting contemporary debates over neoliberal urbanism to Cold War histories and the lasting political legacies of global movements for decolonization and Black liberation, she foregrounds how the making of—and challenges to—modern property regimes have shaped urban policy and politics. Drawing on critical geographical theory and community-based ethnography, Safransky shows how private property functions as a racialized construct, an ideology, and moral force that shapes selves and worlds. By thinking the city “after property,” Safransky illuminates alternative ways of imagining and organizing urban life.

Sara Safransky is a geographer and Assistant Professor in the Department of Human and Organizational Development at Vanderbilt University. She is coeditor of *A People's Atlas of Detroit*.

The Border Reader

GILBERTO ROSAS and MIREYA LOZA, editors

The Border Reader brings together canonical and cutting-edge humanities and social science scholarship on the US-Mexico border region. Spotlighting the vibrancy of border studies from the field's emergence to its enduring significance, the essays mobilize feminist, queer, and critical ethnic studies perspectives to theorize the border as a site of epistemic rupture and knowledge production. The chapters speak to how borders exist as regions where people and nation-states negotiate power, citizenship, and questions of empire. Among other topics, essays examine the lived experiences of the diverse undocumented people who move through and live in the border region and trace the gendered and sexualized experiences of the border, show how the US-Mexico border has become a site of illegality where immigrant bodies become racialized and excluded, and imagine anti- and post-border futures. Foregrounding the interplay of scholarly inquiry and political urgency stemming from the borderlands, *The Border Reader* presents a unique cross-section of critical interventions on the region.

Contributors Leisy J. Abrego, Gloria E. Anzaldúa, Martha Balaguera, Lionel Cantú, Leo R. Chavez, Raúl Fernández, Rosa-Linda Fregoso, Roberto G. Gonzales, Gilbert G. González, Ramón Gutiérrez, Kelly Lytelle Hernández, José E. Limón, Mireya Loza, Alejandro Lugo, Eithne Luibhéid, Martha Menchaca, Cecilia Menjívar, Natalia Molina, Fiamma Montezemolo, Américo Paredes, Néstor Rodríguez, Renato Rosaldo, Gilberto Rosas, María Josefina Saldaña-Portillo, Sonia Saldivar-Hull, Alicia Schmidt Camacho, Sayak Valencia Triana, Carlos G. Vélez-Ibáñez, Patricia Zavella

Gilberto Rosas is Associate Professor of Anthropology and Latina/o Studies at the University of Illinois at Urbana-Champaign and author of *Barrio Libre: Criminalizing States and Delinquent Refusals of the New Frontier* and *Unsettling: The El Paso Massacre, Resurgent White Nationalism, and the US-Mexico Border*. **Mireya Loza** is Associate Professor of History at Georgetown University and author of *Defiant Braceros: How Migrant Workers Fought for Racial, Sexual, and Political Freedom*.

Disability studies/Latinx studies

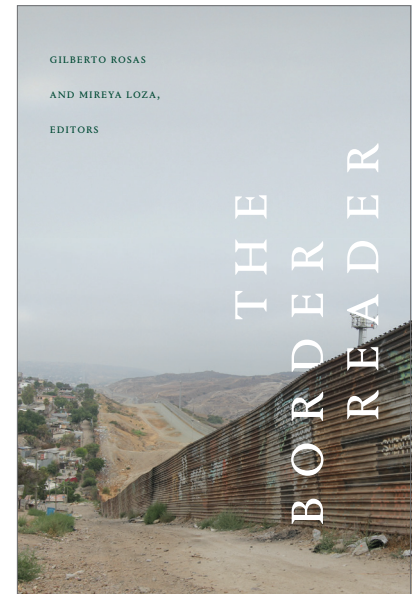
Radical Health

Unwellness, Care, and Latinx Expressive Culture

JULIE AVRIL MINICH

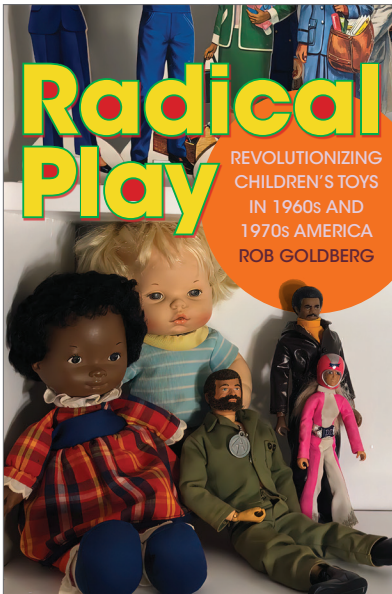
In *Radical Health* Julie Avril Minich examines the potential of Latinx expressive culture to intervene in contemporary health politics, elaborating how Latinx artists have critiqued ideologies of health that frame well-being in terms of personal behavior. Within this framework, poor health—obesity, asthma, diabetes, STIs, addiction, and high-risk pregnancies—is attributed to irresponsible lifestyle choices among the racialized poor. Countering this, Latinx writers and visual artists envision health not as individual duty but as communal responsibility. Bringing a disability justice approach to questions of health access and equity, Minich locates a concept of radical health within the work of Latinx artists, including the poetry of Rafael Campo, the music of Hurray for the Riff Raff, the fiction of Angie Cruz, and the online activism of Virgie Tovar. Radical health operates as a modality that both challenges the stigma of unhealth and protests the social conditions that give rise to racial health disparities. Elaborating this modality, Minich claims a critical role for Latinx artists in addressing the structural racism in public health.

Julie Avril Minich is Associate Professor of English and Mexican American and Latina/o Studies at the University of Texas at Austin, coeditor of *Crip Genealogies*, also published by Duke University Press, and author of *Accessible Citizenships: Disability, Nation, and the Cultural Politics of Greater Mexico*.



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cloth, 978-1-4780-2025-7 **\$142.95/£123.00**

October 232 pages
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cloth, 978-1-4780-2047-9 **\$102.95/£92.00**



September 312 pages, 33 illustrations
paper, 978-1-4780-2511-5 **\$28.95/£24.99**
cloth, 978-1-4780-2013-4 **\$107.95/£97.00**

Radical Play

Revolutionizing Children's Toys in 1960s and 1970s America

ROB GOLDBERG

In *Radical Play* Rob Goldberg recovers a little-known history of American children's culture in the 1960s and 1970s by showing how dolls, guns, action figures, and other toys galvanized and symbolized new visions of social, racial, and gender justice. From a nationwide movement to oppose the sale of war toys during the Vietnam War to the founding of the company Shindana Toys by Black Power movement activists and the efforts of feminist groups to promote and produce nonsexist and racially diverse toys, Goldberg returns readers to a defining moment in the history of childhood when politics, parenting, and purchasing converged. Goldberg traces not only how movement activists brought their progressive politics to the playroom by enlisting toys in the era's culture wars but also how the children's culture industry navigated the explosive politics and turmoil of the time in creative and socially conscious ways. Outlining how toys shaped and were shaped by radical visions, Goldberg locates the moment Americans first came to understand the world of toys—from Barbie to G.I. Joe—as much more than child's play.

RADICAL PERSPECTIVES

A Radical History Review Book Series

A series edited by Daniel Walkowitz and Barbara Weinstein

Rob Goldberg is Head of the History Department at Germantown Friends School.

The Long War on Drugs

ANNE L. FOSTER

Since the early twentieth century, the United States has led a global prohibition effort against certain drugs in which production restriction and criminalization are emphasized over prevention and treatment as means to reduce problematic drug usage. This “war on drugs” is widely seen to have failed, and periodically de-criminalization and legalization movements arise. Debates continue over whether the problems of addiction and crime associated with illicit drug use stem from their illicit status or the nature of the drugs themselves. In *The Long War on Drugs* Anne L. Foster explores the origin of the punitive approach to drugs and its continued appeal, despite its obvious flaws. She provides a comprehensive overview, focusing not only on a political history of policy developments, but also on changes in medical practice and knowledge of drugs. Foster also outlines the social and cultural changes prompting different attitudes about drugs, the racial, environmental, and social justice implications of particular drug policies, and the international consequences of US drug policy.

Anne L. Foster is Associate Professor of History at Indiana State University, author of *Projections of Power: The United States and Europe in Colonial Southeast Asia, 1919–1941*, and coeditor of *The American Colonial State in the Philippines: Global Perspectives*, both also published by Duke University Press.

Senses With/out Subjects

ERICA FRETWELL and HSUAN L. HSU, issue editors

A special issue of *American Literature*

Topics covered include sensory studies; posthumanism; critical ethnic studies; automatic writing and disabled authorship; Vietnamese diasporic aesthetics; Black feminist ecologies; synesthesia, addiction, and personhood; and the influence of peyote on altered sentence and historical formation.

Contributors Sylvie Boulette, Erica Fretwell, Hsuan L. Hsu, Eric Lott, Clare Mullaney, David Pham, Shouhei Tanaka, David Tomkins, Sunhay You

The “Medieval” Undone

Imagining a New Global Past

SIERRA LOMUTO, issue editor

A special issue of *boundary 2*

Topics covered include the global middle ages and the constraints of Eurocentric periodization; disciplinary formation and the crisis of the humanities; Orientalism and medieval studies; white supremacist medievalism; and the use of modern critical theory in premodern histories.

Contributors Shoshana Adler, Anne Le, Christopher Livanos, Sierra Lomuto, Mariah Min, Adam Miyashiro, Julie Orlemanski, Raha Rafii, Shokoofeh Rajabzadeh, Mohammad Salama, Michelle R. Warren, Elizabeth J. West

The Political Lives of Infrastructure

WESLEY ATTEWELL, EMILY MITCHELL-EATON, and

RICHARD NISA, issue editors

A special issue of *Radical History Review*

Topics covered include political struggles around and through infrastructure projects in the twentieth and early twenty-first-century across North America, the Pacific Islands, and East and Southeast Asia; imperial formations and productions of militarism and war; social infrastructures of abolition and transformative justice; and the politics of race and class.

Contributors Bench Ansfield, Wesley Attewell, Yuan Gao, Robin McDowell, Emily Mitchell-Eaton, Richard Nisa, Solveig Qu Suess, Ann Ngoc Tran, Desirée Valadares, Jason Tuân Vĩ, Yingchuan Yang

American Literature

August 170 pages, 8 illustrations
978-1-4780-2474-3 **\$14.00/£11.99**

boundary 2

an international journal of literature and culture

July 316 pages, 4 illustrations
978-1-4780-2476-7 **\$12.00/£9.99**

RADICAL HISTORY *Review*

September 200 pages, 55 illustrations
978-1-4780-2482-8 **\$14.00/£11.99**

February 384 pages, 9 illustrations
paper, 978-1-4780-2547-4 **\$29.95/£25.99**
cloth, 978-1-4780-2069-1 **\$109.95/£98.00**

Indigenous Peoples and Borders

SHERYL LIGHTFOOT and **ELSA STAMATOPOULOU**, editors

The legacies of borders are far-reaching for Indigenous Peoples. This collection offers new ways of understanding borders by departing from statist approaches to territoriality. Bringing together the fields of border studies, human rights, international relations, and Indigenous studies, it features a wide range of voices from across academia, public policy, and civil society. They explore the profound and varying impacts of borders on Indigenous Peoples around the world and the ways borders are challenged and worked around. From Bangladesh's colonially imposed militarized borders to resource extraction in the Russian Arctic and along the Colombia-Ecuador border to the transportation of toxic pesticides from the United States to Mexico, the essays examine sovereignty, power, and the obstruction to Indigenous rights and self-determination as well as globalization and the economic impacts of borders. *Indigenous Peoples and Borders* proposes future action that is informed by Indigenous Peoples' voices, needs, and advocacy.

Contributors Tone Bleie, Andrea Carmen, Jacqueline Gillis, Rauna Kuokkanen, Elifuraha Laltaika, Sheryl Lightfoot, David Bruce MacDonald, Toa Elisa Maldonado Ruiz, Binalakshmi "Bina" Nepram, Melissa Z. Patel, Manoel B. do Prado Junior, Hana Shams Ahmed, Elsa Stamatopoulou, Liubov Suliandziga, Rodion Sulyandziga, Yifat Susskind, Erika M. Yamada

Sheryl Lightfoot is Professor of Political Science at the University of British Columbia and author of *Global Indigenous Politics: A Subtle Revolution*. She was Canada Research Chair of Global Indigenous Rights and Politics from 2013 to 2023. **Elsa Stamatopoulou** is Director of the Indigenous Peoples' Rights Program at the Institute for the Study of Human Rights at Columbia University and author of *Cultural Rights in International Law*. She became the first Chief of the Secretariat of the United Nations Permanent Forum on Indigenous Issues in 2003.

History/Cuba

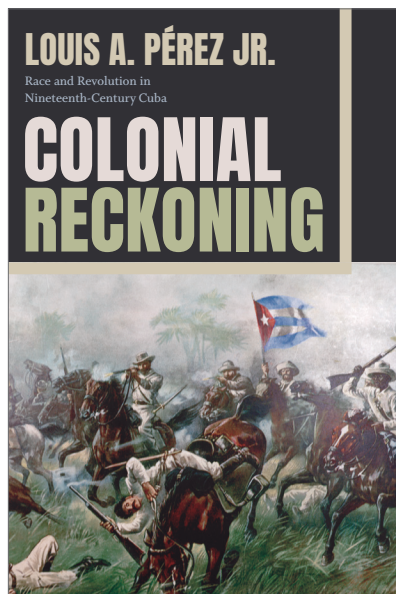
Colonial Reckoning

Race and Revolution in Nineteenth-Century Cuba

LOUIS A. PÉREZ JR.

In *Colonial Reckoning* Louis A. Pérez Jr. examines Cuba's Wars for Independence in the second half of the nineteenth century, focusing specifically on those Cubans who remained loyal to Spain. Drawing on newspaper articles, personal letters, military battle reports, government commissions, consular reports, literature, and other materials, Pérez shows how everyday black, white, and creole Cubans defended the Spanish empire alongside the white elites as paramilitary guerrillas. These loyalist Cubans helped the Spanish fight a separatist insurgency composed of a similarly diverse population of Cubans. Pérez demonstrates that these wars were so deadly and drawn out precisely because Cubans fought on both sides, each holding myriad competing visions of sovereignty and the contested meanings of nation. Complicating mythical and historiographical narratives that Cuban national liberation was a struggle waged between Cubans of color and white elites beholden to Spain, Pérez shows that it consisted of a great number of factions with unique and evolving motivations. In so doing, he interrogates anew the multifaceted social dimensions and multiple political aspects of the complex drama of Cuban national formation.

Louis A. Pérez Jr. is J. Carlyle Sitterson Professor of History at the University of North Carolina at Chapel Hill and the author of numerous books, most recently, *Rice in the Time of Sugar: The Political Economy of Food in Cuba*.



December 312 pages, 20 illustrations
paper, 978-1-4780-3200-7 **\$27.95/£23.99**
cloth, 978-1-4780-2068-4 **\$104.95/£94.00**

Unseen Flesh

Gynecology and Black Queer Worth-Making in Brazil

NESSETTE FALU

In *Unseen Flesh* Nessette Falu explores how Black lesbians in Brazil define and sustain their well-being and self-worth against persistent racial, sexual, class, and gender-based prejudice. Focusing on the trauma caused by interactions with gynecologists, Falu draws on in-depth ethnographic work among the Black lesbian community to reveal their profoundly negative affective experiences within Brazil's deeply biased medical system. In the face of such entrenched, intersectional intimate violence, Falu's informants actively pursue well-being in ways that channel their struggle for self-worth toward broader goals of social change, self care, and communal action. Demonstrating how the racist and heteronormative underpinnings of gynecology erases Black lesbian subjecthood through mental, emotional, and physical traumas, Falu explores the daily resistance and abolitionist practices of worth-making that claim and sustain Black queer identity and living. Falu rethinks the medicalization of race, sex, and gender in Brazil and elsewhere while offering a new perspective on Black queer life through well-being grounded in relationships, socioeconomic struggles, the erotic, and freedom strivings.

Nessette Falu is Assistant Professor of African and African Diaspora Studies at the University of Texas at Austin.

Cuba

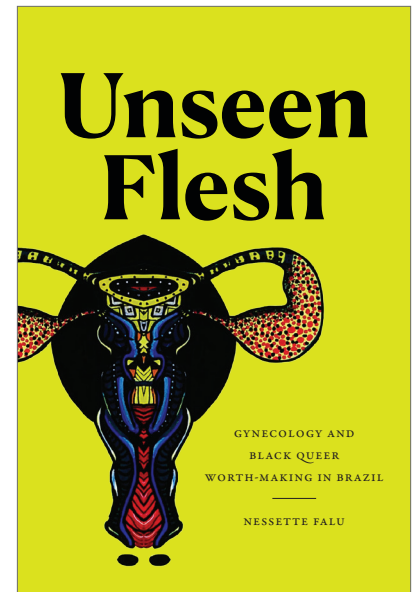
How Things Fall Apart

What Happened to the Cuban Revolution

ELIZABETH DORE

In *How Things Fall Apart* Elizabeth Dore reveals the decay of the Cuban political system through the lives of seven ordinary Cuban citizens. Born in the 1970s and 1980s, they recount how their lives changed over a tumultuous stretch of thirty-five years: first when Fidel Castro opened the country to tourism following the fall of the Soviet bloc; then when Raúl Castro allowed market forces to operate; and finally when President Trump's tightening of the US embargo combined with the COVID-19 pandemic caused economic collapse. With warmth and humanity, they describe learning to survive in an environment where a tiny minority has grown rich, the great majority has been left behind, and inequality has destroyed the very things that used to give meaning to Cubans' lives. In this book, everyday Cubans illuminate their own stories and the slow and agonizing decline of the Cuban Revolution.

Elizabeth Dore (1946–2022) was Professor Emeritus of Latin American History at the University of Southampton, author of *Myths of Modernity: Peonage and Patriarchy in Nicaragua*, and coeditor of *Hidden Histories of Gender and the State in Latin America*, both also published by Duke University Press.



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Rights: United States and Canada

January 496 pages, 38 illustrations
paper, 978-1-4780-2546-7 **\$29.95/£25.99**
cloth, 978-1-4780-2065-3 **\$114.95/£103.00**

The Lettered Indian

Race, Nation, and Indigenous Education in Twentieth-Century Bolivia

BROOKE LARSON

Bringing into dialogue the fields of social history, Andean ethnography, and postcolonial theory, *The Lettered Indian* maps the moral dilemmas and political stakes involved in the protracted struggle over Indian literacy and schooling in the Bolivian Andes. Brooke Larson traces Bolivia's major state efforts to educate its unruly Indigenous masses at key junctures in the twentieth century. While much scholarship has focused on "the Indian boarding school" and other Western schemes of racial assimilation, Larson interweaves state-centered and imperial episodes of Indigenous education reform with vivid ethnographies of Aymara peasant protagonists and their extraordinary pro-school initiatives. Exploring the field of vernacular literacy practices and peasant political activism, she examines the transformation of the rural "alphabet school" from an instrument of the civilizing state into a tool of Aymara cultural power, collective representation, and rebel activism. From the metaphorical threshold of the rural school, Larson rethinks the politics of race and indigeneity, nation and empire, in postcolonial Bolivia and beyond.

Brooke Larson is Professor Emerita of History at Stony Brook University, author of *Cochabamba, 1550-1900: Colonialism and Agrarian Transformation in Bolivia*, also published by Duke University Press, and *Trials of Nation Making: Liberalism, Race, and Ethnicity in the Andes, 1810-1910*.

Legal studies/Philosophy

Law by Night

JONATHAN GOLDBERG-HILLER

November 328 pages, 2 illustrations
paper, 978-1-4780-2535-1 **\$28.95/£24.99**
cloth, 978-1-4780-2053-0 **\$107.95/£97.00**

In *Law by Night* Jonathan Goldberg-Hiller asks what we can learn about modern law and its authority by understanding how it operates in the dark of night. He outlines how the social experience and cultural meanings of night promote racialized and gender violence, but also make possible freedom of movement for marginalized groups that might be otherwise unavailable during the day. Examining nighttime racial violence, curfews, gun ownership, the right to sleep, and "take back the night" rallies, Goldberg-Hiller demonstrates that liberal legal doctrine lacks a theory of the night that accounts for a nocturnal politics that has historically allowed violence to persist. By locating the law's nocturnal limits, Goldberg-Hiller enriches understandings of how the law reinforces hierarchies of race and gender and foregrounds the night's potential to enliven a more egalitarian social life.

GLOBAL AND INSURGENT LEGALITIES

A series edited by Eve Darian-Smith and Jonathan Goldberg-Hiller

Jonathan Goldberg-Hiller is Professor of Political Science at the University of Hawai'i at Mānoa, coeditor of *Plastic Materialities: Politics, Legality, and Metamorphosis in the Work of Catherine Malabou*, also published by Duke University Press, and author of *The Limits to Union: Same-Sex Marriage and the Politics of Civil Rights*.

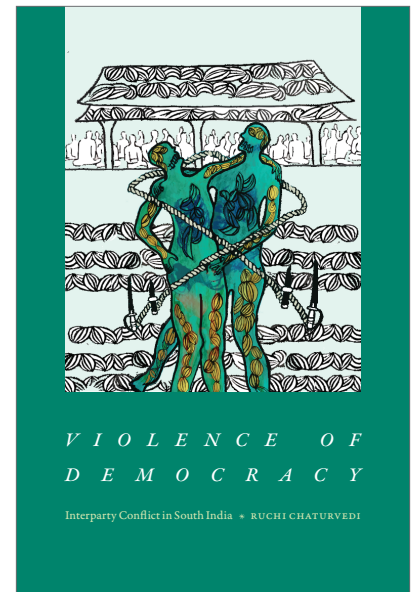
Violence of Democracy

Interparty Conflict in South India

RUCHI CHATURVEDI

In *Violence of Democracy* Ruchi Chaturvedi tracks the rise of India's divisive politics through close examination of decades-long confrontations in Kerala between members of the Communist Party of India (Marxist) and supporters of the Hindu nationalist Rashtriya Swayam Sevak Sangh and Bharatiya Janata Party. Drawing on ethnographic fieldwork and extensive archival research, Chaturvedi investigates the unique character of the conflict between the party left and Hindu right. This conflict, she shows, defies explanations centering religious, caste, or ideological differences. It offers instead new ways of understanding how quotidian political competition can produce antagonistic majoritarian communities. Rival political parties mobilize practices of disbursing care and aggressive masculinity in their struggle for electoral and popular power, a process intensified by a criminal justice system that reproduces violence rather than mitigating it. Chaturvedi traces these dynamics from the late colonial period to the early 2000s, illuminating the broader relationships between democratic life, divisiveness, and majoritarianism.

Ruchi Chaturvedi is Senior Lecturer of Sociology at the University of Cape Town.



August 272 pages

paper, 978-1-4780-2077-6 **\$27.95/£22.99**

cloth, 978-1-4780-2001-1 **\$104.95/£92.00**

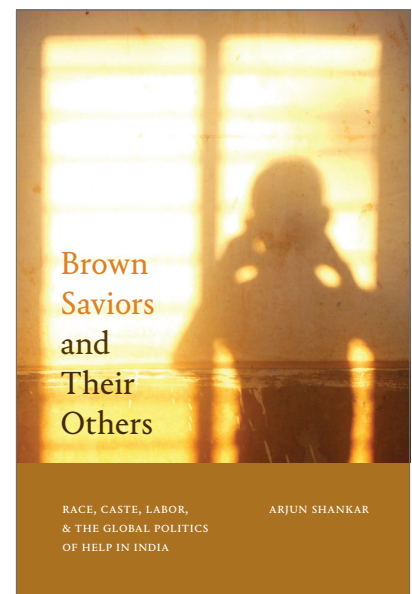
Brown Savors and Their Others

Race, Caste, Labor, and the Global Politics of Help in India

ARJUN SHANKAR

In *Brown Savors and Their Others* Arjun Shankar draws from his ethnographic work with an educational NGO to investigate the practices of “brown savors”—globally mobile, dominant-caste, liberal Indian and Indian diasporic technocrats who drive India's help economy. Shankar argues that these brown savors actually reproduce many of the racialized values and ideologies associated with who and how to help that have been passed down from the colonial period while masking other operations of power behind the racial politics of global brownness. In India, these operations of power center largely on the transnational labor politics of caste. Ever attentive to moments of discomfort and complicity, Shankar develops a method of “nervous ethnography” to uncover the global racial hierarchies, graded caste stratifications, urban/rural distinctions, and digital panaceas that shape the politics of help in India. Through nervous critique, Shankar introduces a framework for the study of the global help economies that reckons with the ongoing legacies of racial and caste capitalism.

Arjun Shankar is Assistant Professor of Culture and Politics at Georgetown University and coeditor of *Curiosity Studies: A New Ecology of Knowledge*.



August 376 pages, 11 illustrations

paper, 978-1-4780-2509-2 **\$29.95/£25.99**

cloth, 978-1-4780-2011-0 **\$109.95/£98.00**

Trust Matters

Parsi Endowments in Mumbai and the Horoscope of a City

LEILAH VEVAINA

Although numbering fewer than 60,000 in a city of over 12 million, Mumbai's Parsi community is one of the largest private landowners in the city due to its network of public charitable trusts. In *Trust Matters* Leilah Vevaina explores the dynamics and consequences of this conjunction of religion and capital, as well as the activities of giving, disputing, living, and dying it enables. As she shows, communal trusts are the legal infrastructure behind formal religious giving and ritual in urban India that influences communal life. Vevaina proposes the trusts as a horoscope of the city—a constellation of housing, temples, and other spaces providing possible futures. She explores the charitable trust as a technology of time, originating in the nineteenth century, one that structures intergenerational obligations for Mumbai's Parsis, connecting past and present, the worldly and the sacred. By approaching Mumbai through the legal mechanism of the trust and the people who live within its bounds as well as those who challenge or support it, Vevaina offers a new pathway into exploring property, religion, and kinship in the urban global South.

Leilah Vevaina is Assistant Professor of Anthropology at The Chinese University of Hong Kong.

The Pulse of the Earth

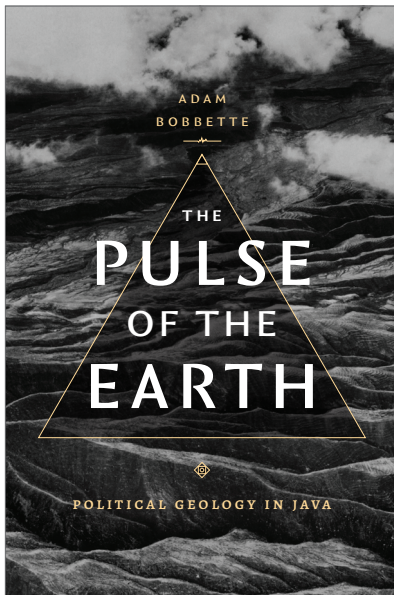
Political Geology in Java

ADAM BOBBETTE

In *The Pulse of the Earth* Adam Bobbette tells the story of how modern theories of the earth emerged from the slopes of Indonesia's volcanoes. Beginning in the late nineteenth century, scientists became concerned with protecting the colonial plantation economy from the unpredictable bursts and shudders of volcanoes. Bobbette follows Javanese knowledge traditions, colonial geologists, volcanologists, mystics, Theosophists, orientalist, and revolutionaries, to show how the earth sciences originate from a fusion of Western and non-Western cosmology, theology, anthropology, and geology. Drawing on archival research, interviews, and fieldwork on Javanese volcanoes and in scientific observatories, he explores how Indonesian Islam shaped the theory of plate tectonics, how Dutch colonial volcanologists learned to see the earth in new ways from Javanese spiritual traditions, and how new scientific technologies radically recast notions of the human body, distance, and the earth. In this way, Bobbette decenters the significance of Western scientists to expand our understanding of the evolution of planetary thought and rethinks the politics of geological knowledge.

Adam Bobbette is Lecturer in Political Geology at the University of Glasgow and coeditor of *Political Geology: Active Stratigraphies and the Making of Life*.

December 224 pages, 12 illustrations
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cloth, 978-1-4780-2007-3 **\$102.95/£92.00**

Pakistan Desires

Queer Futures Elsewhere

OMAR KASMANI, editor

Drawing on history, anthropology, literature, law, art, film, and performance studies, the contributors to *Pakistan Desires* invite reflection on what meanings adhere to queerness in Pakistan. They illustrate how amid conditions of straightness, desire can serve as a mode of queer future-making. Among other topics, the contributors analyze gender transgressive performances in Pakistani film, piety in the transgender rights movement, the use of Grindr among men, the exploration of homoerotic subject matter in contemporary Pakistani artist Anwar Saeed, and the story of a sixteenth-century Sufi saint who fell in love with a Brahmin boy. From Kashmir to the 1947 Partition to the resonances of South Asian gay subjectivity in the diaspora, the contributors attend to narrative and epistemological possibilities for queer lives and loves. By embracing forms of desire elsewhere, ones that cannot correlate to or often fall outside dominant Western theorizations of queerness, this volume gathers other ways of being queer in the world.

Contributors Ahmed Afzal, Asad Alvi, Anjali Arondekar, Vanja Hamzić, Omar Kasmani, Pasha M. Khan, Gwendolyn S. Kirk, Syeda Momina Masood, Nida Mehboob, Claire Pamment, Geeta Patel, Nael Quraishi, Abdullah Qureshi, Shayan Rajani, Jeffrey A. Redding, Gayatri Reddy, Syma Tariq

Omar Kasmani is a Postdoctoral Research Associate in Social and Cultural Anthropology at Freie Universität Berlin and author of *Queer Companions: Religion, Public Intimacy, and Sainthood Affects in Pakistan*, also published by Duke University Press.

November 288 pages, 36 illustrations
paper, 978-1-4780-2523-8 **\$27.95/£23.99**
cloth, 978-1-4780-2032-5 **\$104.95/£94.00**

Anthropology/Asian studies

Borderland Dreams

The Transnational Lives of Korean Chinese Workers

JUNE HEE KWON

In *Borderland Dreams* June Hee Kwon explores the trajectory of the “Korean dream” that has fueled the massive migration of Korean Chinese workers from the Korean Autonomous Prefecture of Yanbian in northeast China to South Korea since the early 1990s. Charting the interplay of bodies, money, and time, the ethnography reveals how these migrant workers, in the course of pursuing their borderland dreams, are transformed into a transnational ethnicized class. Kwon analyzes the persistent desire of Korean Chinese to “leave to live better” at the intersection between the neoliberalizing regimes of post-socialist China and of post-Cold War South Korea. Scrutinizing the tensions and affinities among the Korean Chinese, North and South Koreans, and Han Chinese whose lives intertwine in the borderland, Kwon captures the diverse and multifaceted aspirations of Korean Chinese workers caught between the ascendant Chinese dream and the waning Korean dream.

June Hee Kwon is Assistant Professor of Asian Studies at California State University, Sacramento.

November 248 pages, 30 illustrations
paper, 978-1-4780-2533-7 **\$26.95/£22.99**
cloth, 978-1-4780-2051-6 **\$102.95/£92.00**

positions asia critique

October 200 pages, 23 illustrations
978-1-4780-2480-4 **\$14.00/£11.99**

prism / THEORY AND MODERN CHINESE LITERATURE

January 250 pages, 41 illustrations
978-1-4780-2481-1 **\$16.00/£13.99**

Asian studies

Encountering Violence

Media and Memory in Asia

HAN SANG KIM and **SANDEEP RAY**, editors

A special issue of *positions*

Topics covered include film and radio broadcasting as propaganda in wartime and postwar Asia; meaning construction of archival film footage in the politics of memory; historical fiction films' representation of colonial memory in the postcolonial society; how archival practices and documentary-making collectively resist forgetting state violence; and the use of virtual reality technology in the representation of historical trauma in museums.

Contributors Juyeon Bae, Peter J. Bloom, Malinee Khumsupa, Chung-kang Kim, Han Sang Kim, Sudarat Musikawong, Sandeep Ray

Asian studies

Classicism in Digital Times

Cultural Remembrance as Reimagination in the Sinophone Cyberspace

DAVID DER-WEI WANG and **ZHIYI YANG**, editors

A special issue of *Prism*

Topics covered include Chinese/Sinophone identity in the digital age; the challenges and opportunities of digital media, including the impact of censorship; decentralization versus the hegemonic exercise of cultural memory in China and beyond; cultural memory as imagined nostalgia in consumer culture; and the power of social media and popular culture in identity formation.

Contributors Fangdai Chen, Yedong Chen, Tarryn Li-Min Chun, Rossella Ferrari, Chieh-ting Hsieh, Liang Luo, Michael O'Krent, Xiaofei Tian, Laura Vermeeren, David Der-wei Wang, Zhiyi Yang, Michelle Ye

New Journal Announcement

Monsoon

JEREMY PRESTHOLDT and **ROGAIA MUSTAFA ABUSHARAF**, coeditors

Monsoon: Journal of the Indian Ocean Rim, a new interdisciplinary journal, publishes original and innovative research that analyzes the cultural, historical, and political circumstances that have shaped—and currently affect—the coastal societies of the Indian Ocean. *Monsoon* aims to raise the profile of Indian Ocean studies, bringing research on the societies, arts, and cultures of the basin to a wide audience. It also fills a glaring gap in the extant literature on the Indian Ocean region, which has sidelined African and Gulf societies. With an eye cast toward expanding knowledge of the connections forged across diverse environments and cultures, the journal is a critical resource among, and in conversation with, other journals on oceanic and global studies.

Volume 1 (2023)
Two issues annually

Jeremy Prestholdt is Professor of History at the University of California, San Diego. **Rogaia Mustafa Abusharaf** is Professor of Anthropology at Georgetown University of Qatar.

Immeasurable Weather

Meteorological Data and Settler Colonialism from 1820 to Hurricane Sandy

SARA J. GROSSMAN

In *Immeasurable Weather* Sara J. Grossman explores how environmental data collection has been central to the larger project of settler colonialism in the United States. She draws on an extensive archive of historical and meteorological data spanning two centuries to show how American scientific institutions used information about the weather to establish and reinforce the foundations of a white patriarchal settler society. Grossman outlines the relationship between climate data and state power in key moments in the history of American weather science, from the nineteenth-century public data-gathering practices of settler farmers and teachers and the automation of weather data during the Dust Bowl to the role of meteorological satellites in data science's integration into the militarized state. Throughout, Grossman shows that weather science reproduced the natural world as something to be measured, owned, and exploited. This data-gathering, she contends, gave coherence to a national weather project and to a notion of the nation itself, demonstrating that weather science's impact cannot be reduced to a set of quantifiable phenomena.

ELEMENTS

A series edited by Stacy Alaimo and Nicole Staroski

Sara J. Grossman is Assistant Professor of Environmental Studies on the Johanna Alderfer Harris and William H. Harris Professorship in Environmental Studies at Bryn Mawr College.

Environmental studies

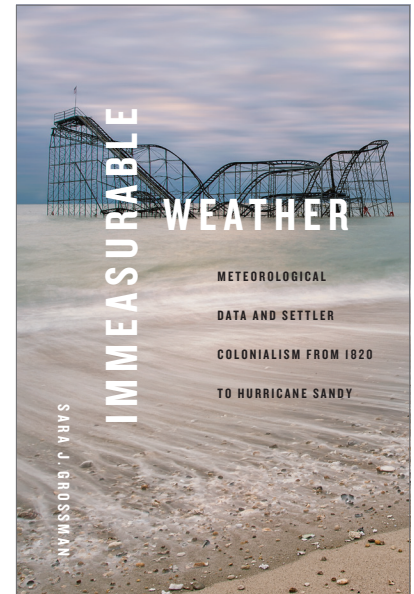
Petrochemical Planet

Multiscalar Battles of Industrial Transformation

ALICE MAH

In *Petrochemical Planet* Alice Mah examines the changing nature of the petrochemical industry as it faces the existential threats of climate change and environmental activism. Drawing on research from high-level industry meetings, petrochemical plant tours, and polluted communities, Mah juxtaposes the petrochemical industry's destructive corporate worldviews with environmental justice struggles in the United States, China, and Europe. She argues that amid intensifying public pressures, a profound planetary industrial transformation is under way that is challenging the reigning age of plastics and fossil fuels. This challenge comes from what Mah calls multiscalar activism—a form of collective resistance that spans local, regional, national, and planetary sites and scales and addresses the interconnected issues of environmental justice, climate, pollution, health, extraction, land rights, workers' rights, systemic racism, and toxic colonialism. Reflecting on the obstacles and openings for critical interventions in the petrochemical industry, Mah offers important insights into the possibilities for resistance and for developing alternatives to the reliance on fossil fuels.

Alice Mah is Professor of Sociology at the University of Warwick and author of *Plastic Unlimited: How Corporations Are Fuelling the Ecological Crisis and What We Can Do About It*.



August 256 pages, 21 illustrations
paper, 978-1-4780-2502-3 **\$26.95/£22.99**
cloth, 978-1-4780-2005-9 **\$102.95/£92.00**

September 240 pages, 7 illustrations
paper, 978-1-4780-2512-2 **\$26.95/£22.99**
cloth, 978-1-4780-2014-1 **\$102.95/£92.00**

August 480 pages, 4 illustrations
paper, 978-1-4780-2043-1 **\$32.95/£27.99**
cloth, 978-1-4780-1995-4 **\$119.95/£107.00**

The Cunning of Gender Violence

Geopolitics and Feminism

LILA ABU-LUGHOD, REMA HAMMAMI, and
NADERA SHALHOUB-KEVORKIAN, editors

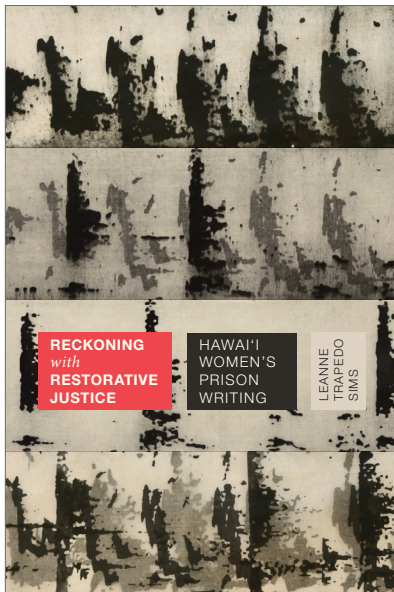
The Cunning of Gender Violence focuses on how a once visionary feminist project has folded itself into contemporary world affairs. Combating violence against women and gender-based violence constitutes a highly visible and powerful agenda enshrined in international governance and law and embedded in state violence and global securitization. Case studies on Palestine, Bangladesh, Iran, India, Pakistan, Israel, and Turkey as well as on UN and US policies trace the silences and omissions, as well as the experiences of those subjected to violence, to question the rhetoric that claims the agenda as a “feminist success story.” Because religion and racialized ethnicity, particularly “the Muslim question,” run so deeply through the institutional structures of the agenda, the contributions explore ways it may be affirming or enabling rationales and systems of power, including civilizational hierarchies, that harm the very people it seeks to protect.

Contributors Lila Abu-Lughod, Nina Berman, Inderpal Grewal, Rema Hammami, Janet R. Jakobsen, Shenila Khoja-Moolji, Vasuki Nesiah, Samira Shackle, Sima Shakhshari, Nadera Shalhoub-Kevorkian, Dina M Siddiqi, Shahla Talebi, Leti Volpp, Rafia Zakaria

NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

A series edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman

Lila Abu-Lughod is Battenwieser Professor of Anthropology and Gender Studies at Columbia University. **Rema Hammami** is Associate Professor of Anthropology at the Institute of Women's Studies at Birzeit University. **Nadera Shalhoub-Kevorkian** is Professor of Criminology and Social Work at The Hebrew University and Chair in Global Law at Queen Mary University.



September 240 pages, 2 illustrations
paper, 978-1-4780-2526-9 **\$26.95/£22.99**
cloth, 978-1-4780-2037-0 **\$102.95/£92.00**

Women's and Gender studies/Critical Carceral studies/American studies

Reckoning with Restorative Justice

Hawai'i Women's Prison Writing

LEANNE TRAPEDO SIMS

In *Reckoning with Restorative Justice*, Leanne Trapedo Sims explores the experiences of women who are incarcerated at the Women's Community Correctional Center, the only women's prison in the state of Hawai'i. Adopting a decolonial and pro-abolitionist lens, she focuses particularly on women's participation in the Kailua Prison Writing Project and its accompanying Prison Monologues program. Trapedo Sims argues that while the writing project served as a vital resource for the inside women, it also remained deeply embedded within carceral logics at the institutional, state, and federal levels. She foregrounds different aspects of these programs, such as the classroom spaces and the dynamics that emerged between performer and audiences in the Prison Monologues. Blending ethnography, literary studies, psychological analysis, and criminal justice critique, Trapedo Sims centers the often-overlooked stories of incarcerated Native Hawaiian and Pacific Islander women in Hawai'i in ways that resound with the broader American narrative: the disproportionate incarceration of people of color in the prison-industrial complex.

Leanne Trapedo Sims is the Daniel J. Logan Assistant Professor of Peace and Justice at Knox College.

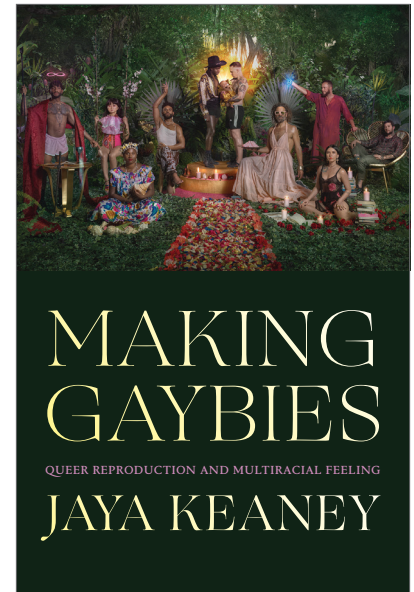
Making Gaybies

Queer Reproduction and Multiracial Feeling

JAYA KEANEY

In *Making Gaybies* Jaya Keaney explores queer family making as a site of racialized intimacy. Drawing on interviews with queer families in Australia, Keaney traces the lived experiences of choice and constraint as these families seek to craft likeness with their future children and tell stories of chosen family made through love. Queer family building often involves multiracial and multicultural encounters, as intending parents take part in the global fertility industry. Keaney follows queer family making through reproductive technologies and highlights the confines of varied transnational reproductive markets and policies, and changing formations of race, gender, sexuality, and kinship. Whether sharing the story of white gay men choosing Indian and Thai egg donors to make their surrogate-born children's ethnicity visually distinct from their own or that of an Aboriginal lesbian and her white partner choosing a Cherokee donor from the United States to articulate a global Indigeneity, Keaney foregrounds the entwinement of reproduction, race, and affect. By focusing on queer family making, Keaney demonstrates how reproduction fosters a queer multiracial imaginary of kinship.

Jaya Keaney is Lecturer in Gender Studies at the University of Melbourne.



November 240 pages, 7 illustrations
paper, 978-1-4780-2536-8 **\$26.95/£22.99**
cloth, 978-1-4780-2055-4 **\$102.95/£92.00**

Feminist theory/Queer of color critique/Critical ethnic studies

Archive of Tongues

An Intimate History of Brownness

MOON CHARANIA

In *Archive of Tongues* Moon Charania explores feminine dispossession and the brown diaspora through a reflection on the life of her mother. Drawing on her mother's memories and stories of migration, violence, sexuality, queerness, domesticity, and the intimate economies of everyday life, Charania conceptualizes her mother's tongue as an object of theory and an archive of brown intimate life. By presenting a mode of storytelling that is sensual and melancholic, piercing and sharp, Charania recovers otherwise silenced modes of brown mothers' survival, disobedience and meaning-making that are often only lived out in invisible, intimate spaces, and too often disappear into them. In narrating her mother's tongue as both metaphor for and material reservoir of other ways of knowing, Charania gestures to the afflictions, limits, and failures of feminist, queer, and postcolonial scholarly interrogations and the consequences of closing the archive of the brown mother.

Moon Charania is Associate Professor of International Studies and Comparative Women Studies at Spelman College and author of *Will the Real Pakistani Woman Please Stand Up?: Empire, Visual Culture, and the Brown Female Body*.



August 192 pages
paper, 978-1-4780-1947-3 **\$24.95/£21.99**
cloth, 978-1-4780-1683-0 **\$94.95/£85.00**

Meridians

feminism, race, transnationalism

October 334 pages, 16 illustrations
978-1-4780-2479-8 \$20.00/£16.99

The
South Atlantic
Quarterly

SAQ

June 220 pages, 14 illustrations
978-1-4780-2483-5 \$16.00/£13.99

A Journal of Feminist Cultural Studies

differences

November 200 pages
978-1-4780-2478-1 \$14.00/£11.99

Gender studies

Mosaic

GINETTA E. B. CANDELARIO, journal editor

A special issue of *Meridians*

Topics covered include negotiations of hybrid cultural identity; marginalized groups' efforts to make feminism more inclusive; the impact of mass shootings, particularly on gender and racial minorities; how Brahmanical supremacy affects the works of South Asian feminist academics; and the distortion of concepts that often occurs when applying analyses of marginalized groups from one culture to another.

Contributors Erika Abad, Saher Ahmed, Ginetta E. B. Candelario, Rosetta Marantz Cohen, Dia Da Costa, Lashon Daley, Devaleena Das, Kami Fletcher, Cherise Fung, Amrita Hari, Grace Louise Sanders Johnson, Yalie Saweda Kamara, Nancy Kang, Zeynep K. Korkman, Sreerekha Sathi, Julie Torres, Gina Athena Ulysse, Michaela Django

Feminist theory

Feminism's Bad Objects

SAMANTHA PINTO and **JENNIFER C. NASH**, editors

A special issue of *South Atlantic Quarterly*

Topics covered include racial politics in feminist theory and practice; critical masculinity; the relationship between feminism and masculinity; abolition politics; the meaning of "TERF" (trans-exclusionary radical feminist) and its implications for feminist theory, practice, and politics.

Contributors Aren Aizura, Leticia Alvarado, Heather Berg, Marquis Bey, Sarah Bey-West, Andrew Cutrone, Ramzi Fawaz, Lisa Guenther, Huey Hewitt, Candice Merritt, Durba Mitra, Jennifer C. Nash, Emily Owens, Samantha Pinto, Robyn Wiegman

Philosophy/Political theory

Social Bonds and Catastrophic Acts

ELIZABETH STEWART, editor

A special issue of *differences*

Topics covered include trauma, political violence, and the memorializations of trauma; how French psychoanalyst Jacques Lacan's concept of "passage à l'acte" can be used to analyze the dissolution of social bonds and the emergence of violence in contemporary societies; and the emergence of necropolitics, necrocapitalism, Afropessimism, and "Lacan noir" on the socio-political-cultural scene.

Contributors Gustavo Dessal, Stefan Ecks, Peter Goodrich, Marina Gržinić, Rosaura Martinez-Ruiz, Tracy McNulty, Elizabeth Stewart, Calvin Warren, Anthony Wexler

For a Liberatory Politics of Home

MICHELE LANCIONE

In *For a Liberatory Politics of Home*, Michele Lancione questions accepted understandings of home and homelessness to offer a radical proposition: homelessness cannot be solved without dismantling current understandings of home. Conventionally, home is framed as a place of security and belonging, while its loss defines what it means to be homeless. On the basis of this binary, a whole industry of policy interventions, knowledge production, and organizing does not provide solutions to homelessness but perpetuates violent and precarious forms of inhabitation. Drawing on his research and activism around housing in Europe, Lancione attends to the interlocking crises of home and homelessness by recentering the political charge of precarious dwelling. It is in there, if often in unannounced ways, where a profound struggle for a differential kind of homing signals multiple possibilities to transcend the violences of home/homelessness. In advancing a new approach to work with the politics of inhabitation, Lancione provides a critique of current practices and offers a transformative vision for a renewed, liberatory politics of home.

Michele Lancione is Professor of Economic and Political Geography at the Polytechnic University of Turin and coeditor of *Grammars of the Urban Ground*, also published by Duke University Press, and *Global Urbanism: Knowledge, Power, and the City*.

Middle East studies/Film studies/Media studies

Gaza on Screen

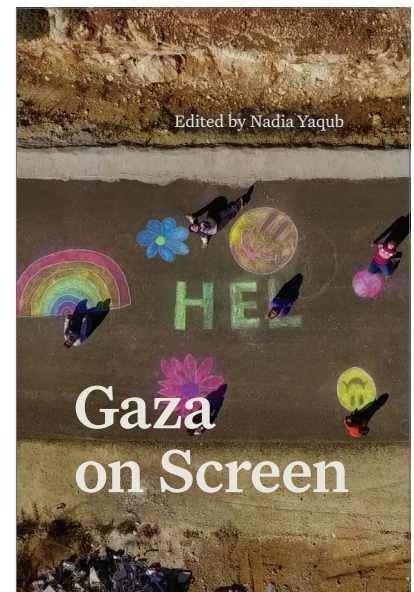
NADIA YAQUB, editor

Gaza's long association with resistance and humanitarian need has generated a complex and ever shifting range of visual material, comprising not just news reports and documentaries, but also essay, experimental, and fiction films, militant videos, and solidarity images. Contributors to *Gaza on Screen*, who include scholars and Gazan filmmakers, explore the practice, production, and impact of film and videos from and about the Gaza Strip. Conceptualizing screens—both large and small—as tools for mediation that are laden with power, the volume explores Gazan film and video in relation to humanitarianism and human rights, care, community, environment, mobility and confinement, and decolonization. The volume includes visual material ranging from solidarity broadcasts on Lebanese television, mid-twentieth-century British Pathé newsreels, and fiction films to breaking news, visuals of contemporary militant resistance, documentaries, and found footage films, arguing for a visual ecosystem in which differing types of film and video affect and inform each other. Throughout, *Gaza on Screen* demonstrates that screens shape and sustain relationships between Gaza and the world and help to sustain the possibility of a different future.

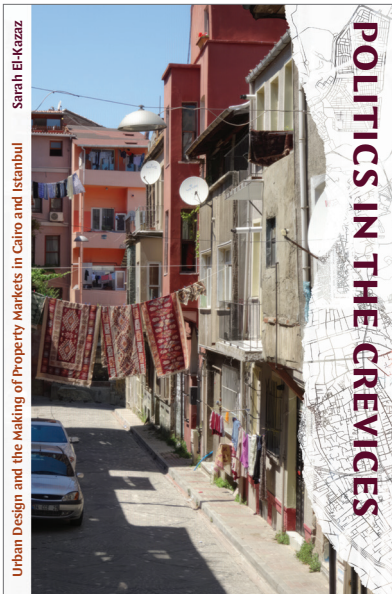
Contributors Nayrouz Abu Hatoum, Shahd Abusalama, Samirah Alkassim, Basma Alsharif, Hadeel Assali, Azza El Hassan, Hatim El-Hibri, Mohamed Jabaly, Ahmed Mansour, Arab Nasser, Tarzan Nasser, Kamran Rastegar, Viviane Saglier, Abdelsalam Shehada, Yaron Shemer, Rebecca L. Stein, Helga Tawil-Souri, Shaira Vadasaria, Nadia Yaqub

Nadia Yaqub is Professor of Asian and Middle Eastern Studies at the University of North Carolina, Chapel Hill; author of *Pens, Swords, and the Springs of Art: The Oral Poetry Dueling of Palestinian Weddings in the Galilee* and *Palestinian Cinema in the Days of Revolution*; and coeditor of *Bad Girls of the Arab World*.

November 312 pages, 7 illustrations
paper, 978-1-4780-2530-6 **\$28.95/£24.99**
cloth, 978-1-4780-2052-3 **\$107.95/£97.00**



August 296 pages, 53 illustrations
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cloth, 978-1-4780-1999-2 **\$107.95/£97.00**



November 272 pages, 24 illustrations
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cloth, 978-1-4780-2049-3 **\$104.95/£94.00**

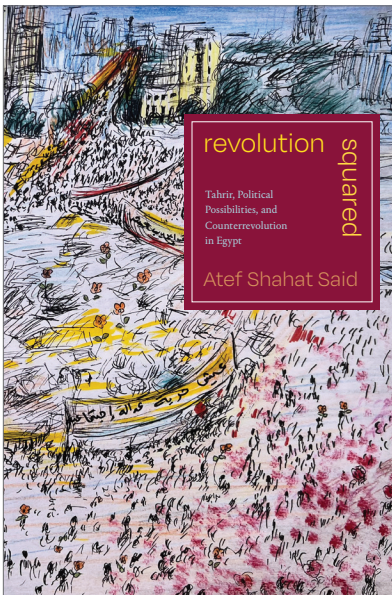
Politics in the Crevices

Urban Design and the Making of Property Markets in Cairo and Istanbul

SARAH EL-KAZAZ

In *Politics in the Crevices*, Sarah El-Kazaz takes readers into the world of urban planning and design practices in Istanbul and Cairo. In this transnational ethnography of neighborhoods undergoing contested rapid transformations, she reveals how the battle for housing has shifted away from traditional political arenas onto private crevices of the city. She outlines how multiple actors—from highly capitalized international NGOs and corporations to city dwellers, bureaucrats, and planning experts—use careful urban design to empower conflicting agendas, whether manipulating property markets to protect affordable housing or corner luxury real estate. El-Kazaz shows that such contemporary politicizations of urban design stem from unresolved struggles at the heart of messy transitions from the welfare state to neoliberalism, which have shifted the politics of redistribution from contested political arenas to design practices operating within market logics, ultimately relocating political struggles onto the city's most intimate crevices. In so doing, she raises critical questions about the role of market reforms in redistributing resources and challenges readers to rethink neoliberalism and the fundamental ways it shapes cities and politics.

Sarah El-Kazaz is Associate Professor in the Department of Politics and International Studies, SOAS, University of London.



January 344 pages, 15 illustrations
paper, 978-1-4780-2550-4 **\$28.95/£24.99**
cloth, 978-1-4780-2072-1 **\$104.95/£94.00**

Middle East studies/Sociology

Revolution Squared

Tahrir, Political Possibilities, and Counterrevolution in Egypt

ATEF SHAHAT SAID

In *Revolution Squared* Atef Shahat Said examines the 2011 Egyptian Revolution to trace the expansive range of liberatory possibilities and containment at the heart of every revolution. Drawing on historical analysis and his own participation in the revolution, Said outlines the importance of Tahrir Square and other physical spaces as well as the role of social media and digital spaces. He develops the notion of lived contingency—the ways revolutionary actors practice and experience the revolution in terms of the actions they do or do not take—to show how Egyptians made sense of what was possible during the revolution. Said charts the lived contingencies of Egyptian revolutionaries from the decade prior to the revolution's outbreak to its peak and the so-called transition to democracy to the 2013 military coup into the present. Contrary to retrospective accounts and counterrevolutionary thought, Said argues that the Egyptian Revolution was not doomed to defeat. Rather, he demonstrates that Egyptians did not fully grasp their immense clout and that limited reformist demands reduced the revolution's potential for transformation.

Atef Shahat Said is Assistant Professor of Sociology at the University of Illinois at Chicago and the author of two books in Arabic.

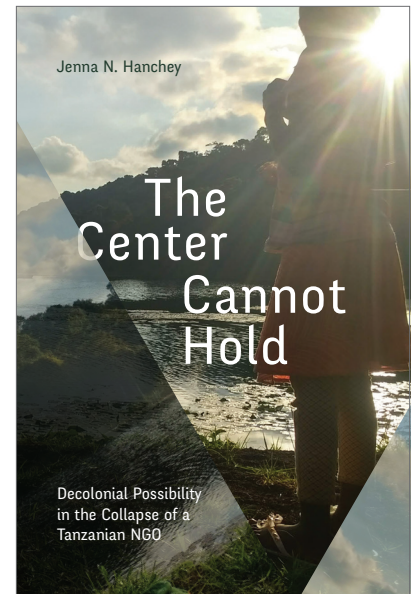
The Center Cannot Hold

Decolonial Possibility in the Collapse of a Tanzanian NGO

JENNA N. HANCHEY

In *The Center Cannot Hold* Jenna N. Hanchey examines the decolonial potential emerging from processes of ruination and collapse. Drawing on ethnographic fieldwork in rural Tanzania at an internationally funded NGO as it underwent dissolution, Hanchey traces the conflicts between local leadership and Western paternalism as well as the unstable subjectivity of Western volunteers—including the author—who are unable to withstand the contradictions of playing the dual roles of decolonializing ally and white savior. She argues that Western institutional and mental structures must be allowed to fall apart to make possible the emergence of decolonial justice. Hanchey shows how, through ruination, privileged subjects come to critical awareness through repeated encounters with their own complicity, providing an opportunity to delink from and oppose epistemologies of coloniality. After things fall apart, Hanchey posits, the creation of decolonial futures depends on the labor required to imagine impossible futures into being.

Jenna N. Hanchey is Assistant Professor of Rhetoric and Critical/Cultural Studies at Arizona State University.



August 248 pages

paper, 978-1-4780-2046-2 **\$26.95/£22.99**

cloth, 978-1-4780-1997-8 **\$102.95/£92.00**

Primitive Normativity

Race, Sexuality, and Temporality in Colonial Kenya

ELIZABETH W. WILLIAMS

In *Primitive Normativity* Elizabeth W. Williams traces the genealogy of a distinct narrative about African sexuality that British colonial authorities in Kenya used to justify their control over African populations. She identifies a discourse of “primitive normativity” that suggested that Kenyan Africans were too close to nature to develop the forms of sexual neuroses and practices such as hysteria, homosexuality, and prostitution that were supposedly common among Europeans. Primitive normativity framed Kenyan African sexuality as less sexually polluted than that of the more deviant populations who colonized them. Williams shows that colonial officials and settlers used this narrative to further the goals of white supremacy by arguing that Africans’ sexuality was proof that Africans must be protected from the forces of urbanization, Western-style education, and political participation, lest they be exposed to forms of civilized sexual deviance. Challenging the more familiar notion that Europeans universally viewed Africans as hypersexualized, Williams demonstrates how narratives of African sexual normativity, rather than deviance, reinforced ideas about the evolutionary backwardness of African peoples and their inability to govern themselves.

Elizabeth W. Williams is Assistant Professor of Gender and Women's Studies at the University of Kentucky and coeditor of *The History of Sexuality*.

January 240 pages

paper, 978-1-4780-2549-8 **\$26.95/£22.99**

cloth, 978-1-4780-2071-4 **\$102.95/£92.00**

November 336 pages, 4 illustrations
paper, 978-1-4780-2499-6 **\$28.95/£24.99**
cloth, 978-1-4780-2035-6 **\$107.95/£97.00**

From Migrants to Refugees

The Politics of Aid along the Tanzania-Rwanda Border

JILL ROSENTHAL

In *From Migrants to Refugees* Jill Rosenthal tells the history of how Rwandan migrants in a Tanzanian border district became considered either citizens or refugees as nation-state boundaries solidified in the wake of decolonization. Outlining the process by which people who have long lived and circulated across the Rwanda-Tanzania border came to have a national identity, Rosenthal reveals humanitarian aid's central role in the ideological processes of decolonization and nation building. From precolonial histories to the first Rwandan refugee camps during decolonization in the 1960s to the massive refugee camps in the 1990s, Rosenthal highlights the way that this area became a testing ground for novel forms of transnational aid to refugees that had global implications. As local and national actors, refugees, and international officials all attempted to control the lives and futures of refugee groups, they contested the authority of the nation-state and the international refugee regime. This history, Rosenthal demonstrates, illuminates how tensions between state and international actors divided people who share a common history, culture, and language across national borders.

Jill Rosenthal is Assistant Professor of History at Hunter College, City University of New York.

October 368 pages, 73 illustrations
paper, 978-1-4780-2529-0 **\$29.95/£25.99**
cloth, 978-1-4780-2048-6 **\$109.95/£98.00**

Children of the Soil

The Power of Built Form in Urban Madagascar

TASHA RIJKE-EPSTEIN

In *Children of the Soil*, Tasha Rijke-Epstein offers an urban history of the port city of Mahajanga, Madagascar, before, during, and after colonization. Drawing on archival and ethnographic evidence, she weaves together the lives and afterlives of built spaces to show how city residents negotiated imperial encroachment, colonial rule, and global racial capitalism over two centuries. From Mahajanga's hilltop palace to the alluvial depths of its cesspools, the city's spaces were domains for ideological debates between rulers and subjects, French colonizers and indigenous Malagasy peoples, and Comorian migrants and Indian traders. In these spaces, Mahajanga's residents expressed competing moral theories about power over people and the land. The built world was also where varying populations reckoned with human, ancestral, and ecological pasts and laid present and future claims to urban belonging. Migrants from nearby Comoros harnessed built forms as anticipatory devices through which they sought to build their presence into the landscape and transform themselves from outsiders into "children of the soil" (*zanatany*). In tracing the centrality of Mahajanga's architecture to everyday life, Rijke-Epstein offers new ways to understand the relationship between the material world, the more-than-human realm, and the making of urban life.

Tasha Rijke-Epstein is Assistant Professor of History at Vanderbilt University.

Architecture of Migration

The Dadaab Refugee Camps and Humanitarian Settlement

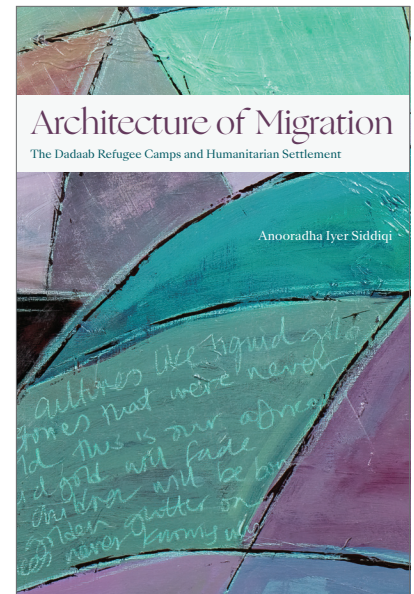
ANOORADHA IYER SIDDIQI

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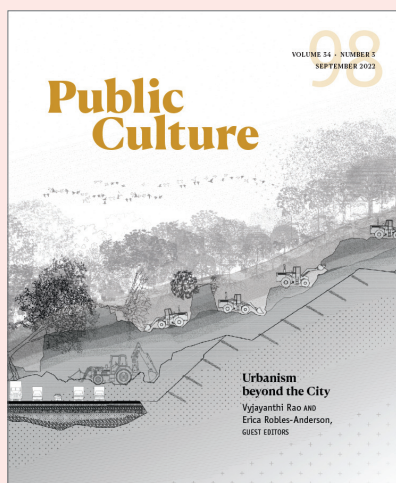
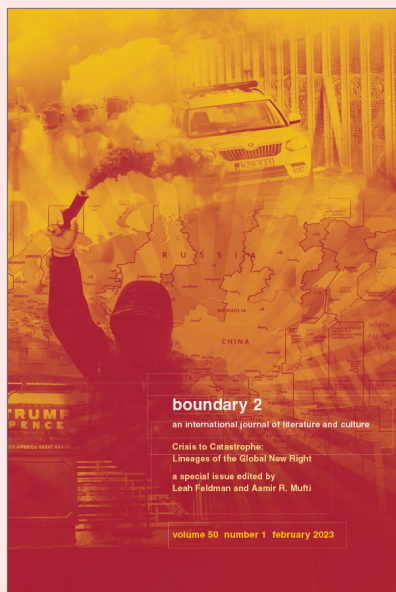
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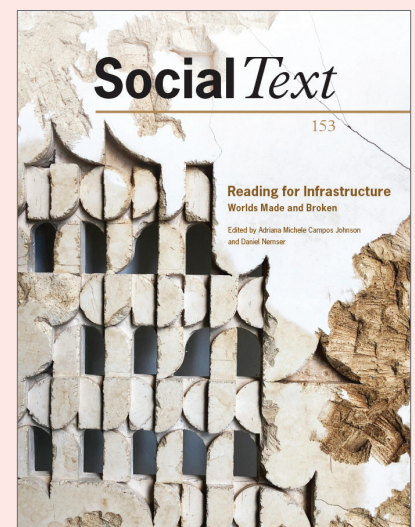
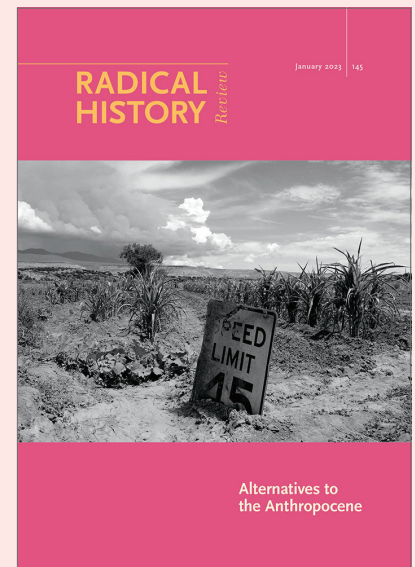
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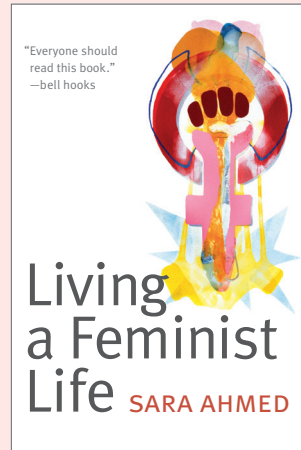


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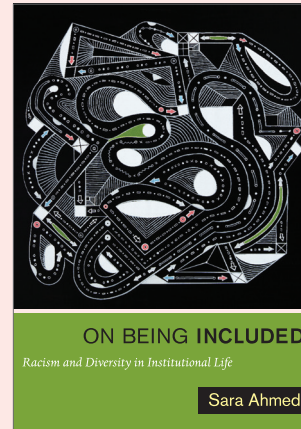
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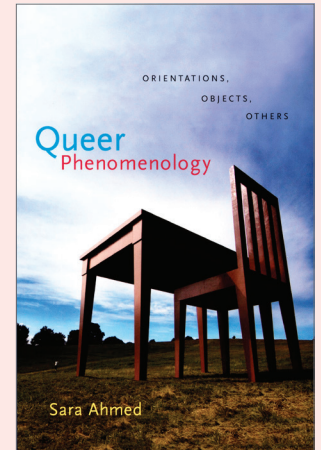
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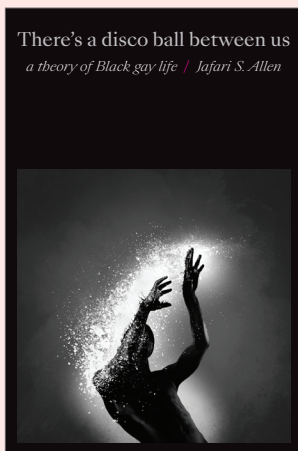
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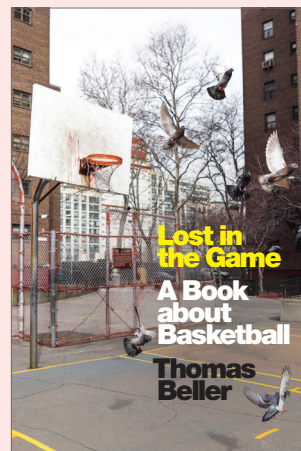
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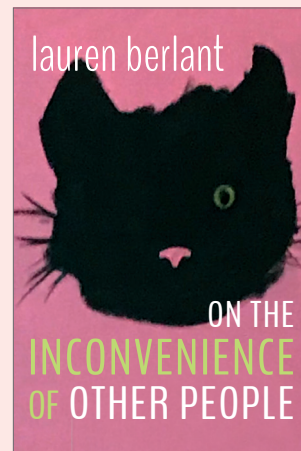
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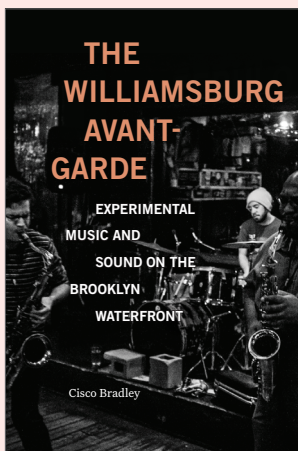
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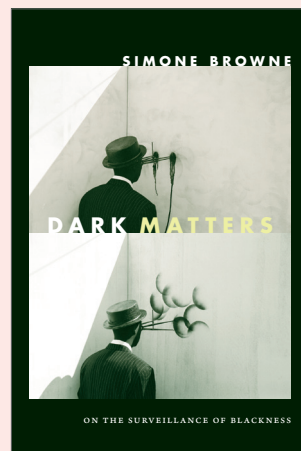
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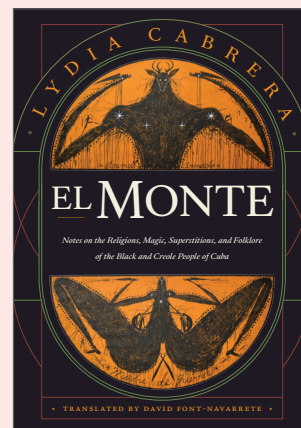
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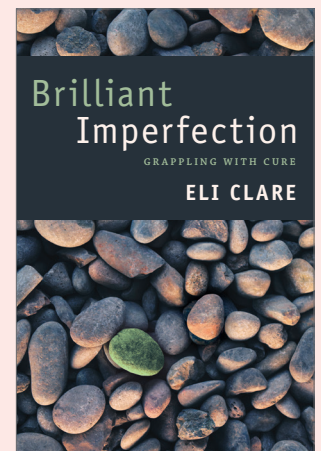
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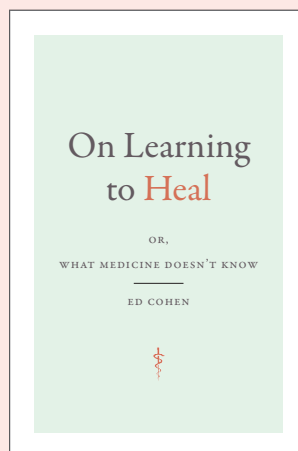
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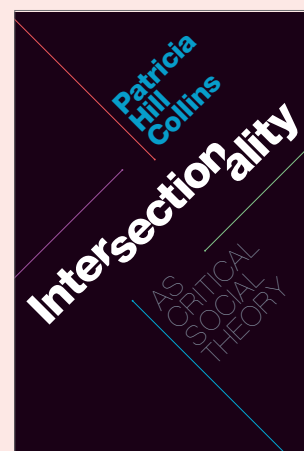
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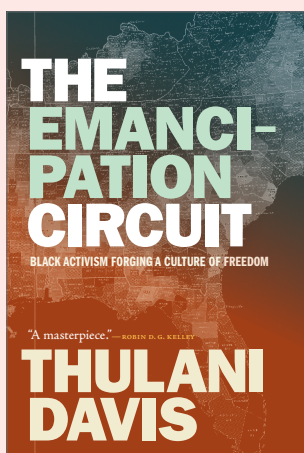
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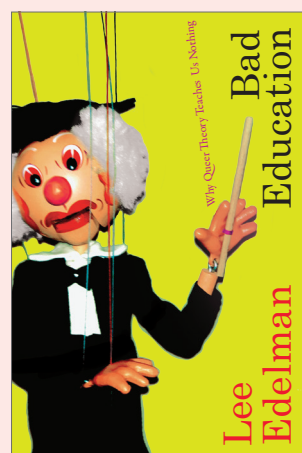
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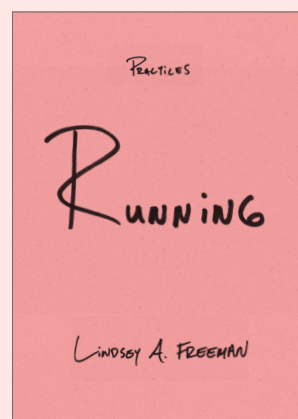
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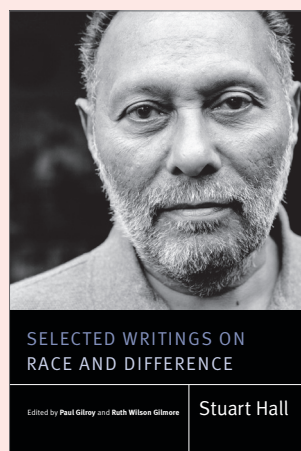
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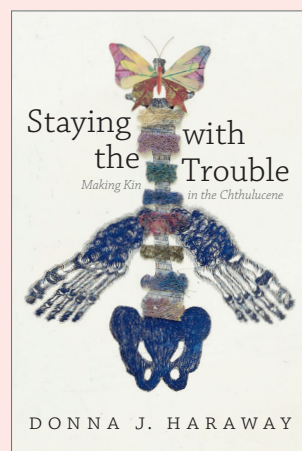
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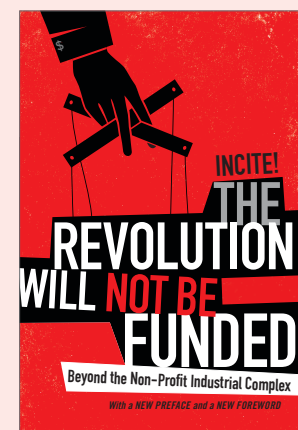
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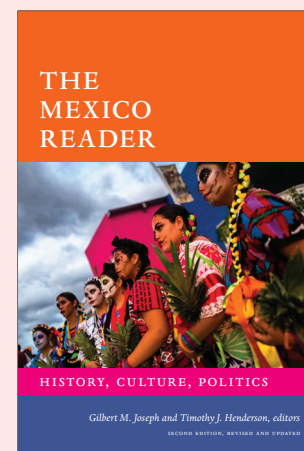
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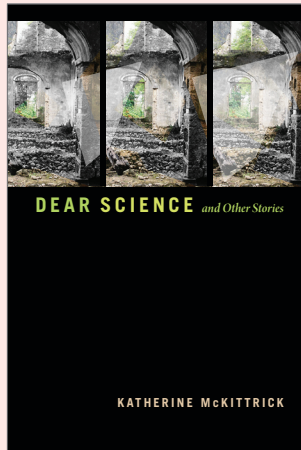
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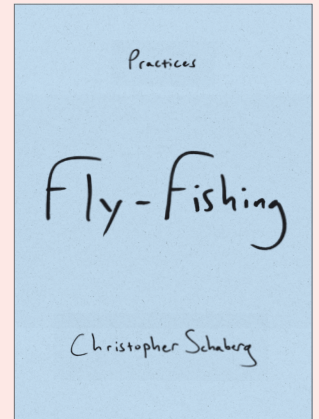
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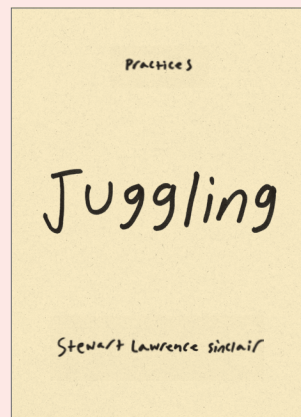
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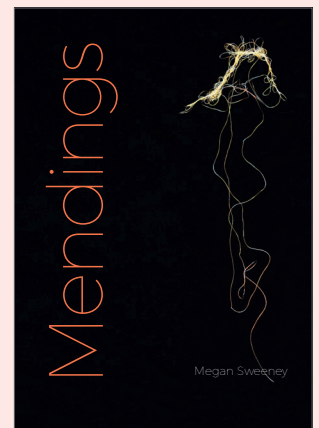
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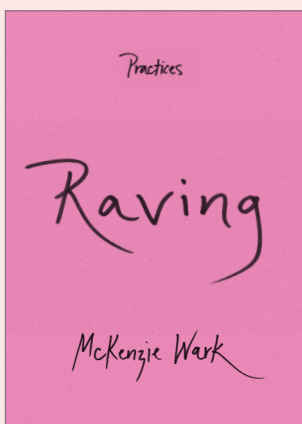
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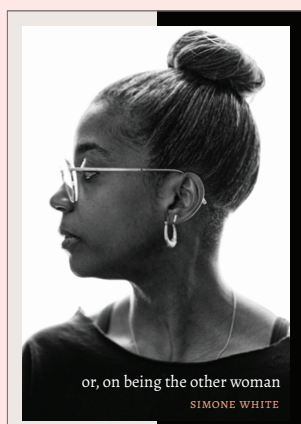
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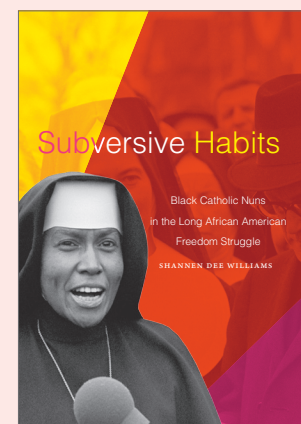
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index

Abu-Lughod, Lila 40
Alvarez, Daniela 10
Arondekar, Anjali 19
Attewell, Wesley 31
Bennett, Tony 19
Binaisa, Naluwembe 23
Bobbette, Adam 36
Boone, Emilie 11
Brackett, John 7
Buthpitiya, Vindhya 23
Candelario, Ginetta E. B. 42
Carter, J. Kameron 12
Charania, Moon 41
Chaturvedi, Ruchi 35
Chen, Mel Y. 16
Cole, Johnnetta Betsch 12
Davé, Naisargi N. 18
Davis, Elizabeth Anne 21
Davis, Jade E. 26
Dore, Elizabeth 33
Durham, I. Augustus 27
El-Kazaz, Sarah 44
Falu, Nesette 33
Fischer, Michael M. J. 20
Fortun, Mike 21
Foster, Anne L. 30
Fretwell, Erica 31
Garcia-Mispireta, Luis Manuel 9

Goffey, Andrew 17
Goldberg, Rob 30
Goldberg-Hiller, Jonathan 34
Grossman, Sara J. 39
Guariglia, Matthew 14
Guillermo, Kawika 4
Hammami, Rema 40
Hanchey, Jenna N. 45
Harootunian, Harry 20
Hawthorne, Camilla 13
Hecht, Gabrielle 17
Helmreich, Stefan 18
Hilderbrand, Lucas 15
Holland, Sharon Patricia 13
Hsu, Hsuan L. 31
Huffman, Kristin Love 24
Isoardi, Steven L. 7
Kalantzis, Konstantinos 23
Kaler, Michael 6
Kashani, Maryam 22
Kasmani, Omar 37
Keaney, Jaya 41
Kester, Grant H. 25
Kim, Han Sang 38
Kowal, Emma 22
Kwon, June Hee 37
La Berge, Leigh Claire 15
Lancione, Michele 43

Larson, Brooke 34
Leal, Jonathan 9
leath, jennifer susanne 28
Lewis, Jovan Scott 13
Lightfoot, Sheryl 32
Lomuto, Sierra 31
Loza, Mireya 29
Mah, Alice 39
Mameni, Salar 24
Masango Chéry, Tshepo 47
Minich, Julie Avril 29
Mitchell-Eaton, Emily 31
Molanphy, Chris 5
Nash, Jennifer C. 42
Nisa, Richard 31
Omelsky, Matthew 27
Özden-Schilling, Tom 23
Parekh, Surya 26
Pedwell, Carolyn 16
Pérez, Louis A. 32
PhotoDemos Collective 23
Pinney, Christopher 23
Pinto, Samantha 42
Ray, Sandeep 38
Rijke-Epstein, Tasha 46
Rosas, Gilberto 29
Rosenthal, Jill 46
Safransky, Sara 28

Said, Atef Shahat 44
Seigworth, Gregory J. 16
Selejan, Ileana L. 23
Shalhoub-Kevorkian, Nadera 40
Shankar, Arjun 35
Siddiqi, Anooradha Iyer 47
Stamatopoulou, Elsa 32
Stengers, Isabelle 17
Stewart, Elizabeth 42
Taormino, Tristan 3
Trapedo Sims, Leanne 40
Uno, Roberta 10
Vevaina, Leilah 36
Wang, David Der-wei 38
Watkins-Hayes, Celeste 12
Webb, Elizabeth M. 10
Weheliye, Alexander Ghedi 8
Weisbard, Eric 5
Williams, Elizabeth W. 45
Williams, Erica Lorraine 12
Winslow, Barbara 2
Winston, Celeste 14
Yang, Zhiyi 38
Yaqub, Nadia 43
Young, Sokphea 23
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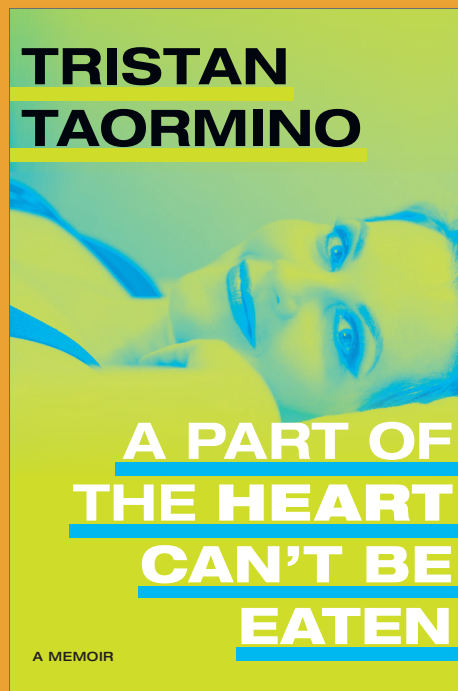
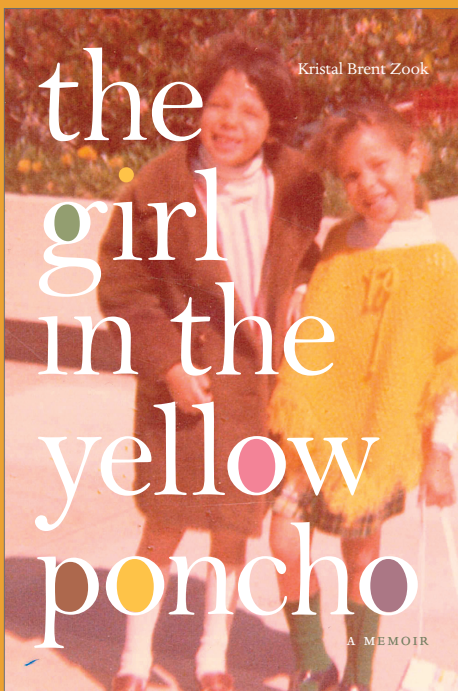
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